EMERSON'S

VOCAL METHOD

FOR

Soprano and Mezzo-Soprano,

BY

L. O. EMERSON.

BOSTON:
OLIVER DITSON COMPANY.

NEW YORK: C. H. Ditson & Co. CHICAGO: Lyon & Healy. PHILADELPHIA: J. E. Ditson & Co. BOSTON: John C. Haynes & Co.

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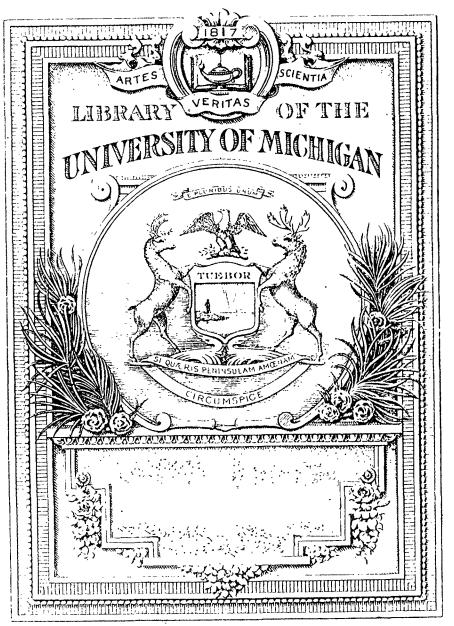
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PREFACE.

In view of the rapid progress which the art of singing is making at the present day, and of the numerous calls from teachers and pupils for a method of vocal instruction, neither very voluminous nor overburdened with theory, the author of the present work has endeavored to bring together in a more compact form than usual, a series of vocalizing exercises, etudes, etc., of a progressive character, the practice of which, he believes will aid in rightly developing the voice, and forming a correct style of musical expression.

No attempt is made at a physiological treatise, no new or pet theories put forward; believing that many voices have been theorized to death. Not but what theory is well enough, even necessary in its place; but it has seemed to the writer that attention has been drawn so much in this direction that the minds of pupils have been mystified rather than educated. Therefore the fewest theoretical facts possible, that will enable the pupil to reach the desired end, have been introduced.

The practice of vocalizing to one particular vowel sound, which has been in vogue for so many years, has not produced the most favorable results, and is therefore being discarded by advanced teachers. It will be readily seen that by keeping the mouth and organs of the throat in one fixed position for any length of time, they must necessarily be much fatigued; and more than this,—when the pupil undertakes to sing vowels other than the one upon which the time has been spent, he will find that the mouth will not readily assume the required position.

The remedy lies in the free use of all the vowels; and by combining them frequently with some of the most important consonants, a foundation will be laid for a correct and elegant pronunciation of words when applied to songs. For the above reasons, the author of the present work has introduced a variety of syllables, (aside from the regular syllables of the scale, do, re, mi, etc.) and a few short Latin and Italian words of easy pronunciation.

The most perfect method of instruction can never obviate the necessity for a good teacher. Every singer should have a method, but that method must be obtained from a teacher capable of imparting it. Methods of instruction are designed to assist the teacher, not to take the place of one.

Musical natures, capacities and necessities are almost as numerous as pupils; hence the necessity for a teacher who can adapt his instructions to the pupil's wants.

The greater part of the exercises and Etudes have been selected and adapted from the most eminent European Authors, while some original ones have been introduced, which the writer has found useful in his professional work.

Some etudes, written in parts, have been inserted, which, it is believed, will be found serviceable in class teaching. And also a few standard English and Italian Songs.

L. O. EMERSON.

Boston, Mass., 1879.

RESPIRATION. (Breathing.)

As no person can become an accomplished singer without a perfect control of the breath, it is important that a course of physical exercises for the purpose of increasing the breath capacity strengthening and developing the principal muscles of respiration, be commenced at the earliest moment. The muscles of respiration are the diaphragm, the abdominal, costal, dorsal and pectoral muscles. The most important of these is the diaphragm, the large muscle that divides the chest from the abdominal cavity. During inspiration the diaphragm descends, thus enlarging the cavity of the chest. During expiration it recedes inwardly and ascends. It is upon the proper use and development of this muscle that the voice largely depends, especially in sustaining and swelling tones.

The following exercises should be practised a few minutes at a time, and several times every day. The position of the body should be erect, yet without stiffness, the chin slightly elevated, the shoulders back, and the hands lightly locked in front or behind, so to relieve the chest of the weight of the shoulders and arms. The muscles of the throat and chest should be free from all constraint, and the chest allowed to rise and fall naturally. Make the orifice of the mouth as small as possible, then inhale slowly and quietly till the lungs are filled; retain the breath a few moments, then exhale as slowly as possible. Repeat this process several times, but not continuously.

Should the exercise cause a little giddiness, never mind, a slight shake of the head will drive it away.

After resting awhile, fill the lungs again, and count aloud, with a full, firm tone of voice, as high as ten, taking a short breath between each count; not spasmodically, but in a quiet easy way.

Repeat several times; then fill the lungs to their utmost capacity, and count as high as ten or fifteen without breathing; increasing the number of counts from time to time as command is gained over the breath. Be careful and not overdo.

The object of the above exercise is to acquire control over the breath in the use of language.

To obtain control of the diaphragm, learn its action, strengthen and develop it, place the fingers at the pit of the stomach, and press in, at the same time gradually expel the air from the lungs. After repeating this process a few times, press in again with the fingers, then force them back simply by the action of the diaphragm itself, without breathing.

To develop the costal muscles, fill the lungs, place the knuckles on the muscles at the sides of the waist, press in and contract as much as possible, the breath passing slowly out of the lungs at the same time. Repeat a few times.

For the action of the abdominal muscles, place the fingers a little below the pit of the stomach, contract and expand as in the preceding exercise.

In connection with the above, some light gymnastic exercises should be introduced, for the developement of the chest; such as throwing the arms forward, then pulling them back vigorously Also a little kneading of the chest with the hands while the lungs are filled.

All of the above exercises are very valuable, and the daily practice of them will well repay any one who wishes to improve in singing; while their value can hardly be overestimated simply as a source and means of health to all, aside from their influence upon the voice. The writer believes the time is coming when a systematic course of breathing will be used, both as a preventative and a curative of that most fatal of all diseases in our land, CONSUMPTION.

POSITION OF THE BODY.

When singing, observe the same rules in regard to the position of the body, shoulders, &c., as given for the breathing exercises. Practice as much as possible in a standing position. By this course there will not only be a gain in lung capacity, but the muscles which control respiration are in a more favorable position to perform their proper functions. The voice also will gain more rapidly in strength and fullness. Avoid all unnecessary motion of the body; beating time with the feet, scowling, &c.

POSITION OF THE MOUTH.

The rule in regard to the position of the mouth, which has been handed down for more than a century, and which is adopted by many teachers today is:— "Every singer should place his mouth as he is accustomed to do when he smiles naturally." A moment's reflection will convince any one that this rule holds good only in the use of the vowels a, e, i, (Italian pronunciation.) In pronouncing o, the corners of the mouth should approach each other: yet with many singers it retains nearly the same position for this vowel as in the use of a, (ah); and as a result, we seldom hear the vowel sound of o in its purity. With u, the lips should advance and approach each other. There are so many shadings and modifications of the vowels that no very definite rule can be given.

The mouth is the mould, so to speak, in which all the vowels must be cast, and it should take on those forms that will give each one with its various shadings, purely.

It is quite as bad a fault to open the mouth too wide, as not wide enough. The general rule is, "open it wide enough to admit two fingers." This will do for the more open vowels, while the width of the thumb, or one finger would, perhaps, be sufficient for the others.

The Teacher, by listening carefully to the tones of the pupil's voice, should be able to decide in all cases.

For the moulding of the vowels, and giving a good form to the mouth, the following exercises will be found useful.

Place two fingers in the mouth edgewise, and pronounce to a given pitch the vowels a and o, (ah and oh,) several times; then withdraw the fingers, retaining as nearly as possible the same position of the mouth as before, and pronounce them several times again.

In pronouncing ah, draw the lips back; in pronouncing oh, press them closely to the fingers. Use the same process for the vowels e and u, (eh and oo.)

THE TONGUE.

The tongue should lie as flat in the mouth as the several vowel sounds will admit; with the tip touching the lower front teeth, and the back part kept well down. The jaws should remain in a perfectly natural position.

QUALITY OF TONE. (Timbre.)

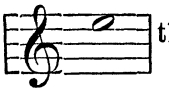
The two principal qualities of tone used in singing are the clear and the sombre. All tones produced must partake more or less of one or the other of these qualities. To produce the clear quality, the larynx must be elevated, and the pharynx (back part of the mouth,) contracted.

To produce the sombre quality, the larynx must be depressed, and the pharynx expanded. The clear quality is appropriate in music of a bright, cheerful character; while the sombre quality is better adapted to sentiments of a pathetic character. In general practice, however, no particular effort should be made to produce either the one or the other; but use a kind of medium, or mixed quality. No definite line can be drawn; taste and judgement are required in the use of either.

REGISTERS.

The subject of registers has ever been a source of perplexity to a great many teachers and pupils. The voice has been divided, subdivided and re-subdivided to such an extent, into registers, by various theorists, (scarcely any two of whom agree), that there is nothing but "confusion worse confounded" in the minds of hundreds.

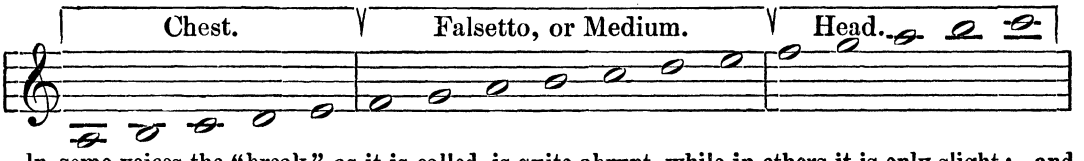
It matters not to a pupil whether there be one or a dozen registers, or none at all. What should most concern both teachers and pupils is, how best to strengthen the weak tones of the voice, assimilate them with the strong ones, and thus equalize the voice throughout its entire compass. A good teacher can do this, and say little or nothing about registers. The less the pupil's mind is occupied with theoretical matters, while learning to sing, the better.

Below is given all the explanation deemed necessary upon the subject. In listening to an uncultivated voice, it will be readily observed that the tones vary in quality, some being full, firm and compact, some weak and thin, while others are clear and brilliant. It is owing to these marked characteristics that the voice has been divided into what are called registers. What is understood, then, by the term register is, a limited series of diatonic tones of a uniform nature or quality. To the first or lower series of tones, as high as E; (seldom higher,) the name of chest register has been given. To the second, or middle series, as high as E,  the name of falsetto,* or medium register, (both meaning the same.)

To the third or upper series, the name of head register.

But few teachers, however, recognize the head register in male voices.

DIAGRAM OF REGISTERS.



In some voices the "break," as it is called, is quite abrupt, while in others it is only slight; and in a very few cases there is no perceptible change, whatever.

For the blending of registers see page 22.

CLASSIFICATION.

Before entering upon a course of vocal discipline, the teacher should classify the voice to be trained; as many persons seriously injure, and sometimes ruin their voices, by singing the part they were never designed by nature to sing. An Alto voice cannot sing Soprano without being ruined. No voice can be forced beyond its natural limit without positive injury; and though all vocal methods have advised against such a course, still there are both teachers and pupils who seem to think that the human throat is made of some indistructible material, and can stand any amount of abuse. But let such persons remember that the human voice is not only the most perfect, beautiful and wonderful, but also the most delicate of all musical instruments; and when it has once been broken, by forcing, or otherwise, it is difficult to restore it. Long and absolute rest alone will be successful. By all means give the voice free scope, but keep within reasonable bounds, and sing only that class of music which the voice can readily master. Because some eminent vocalists can sing such and such selections, it does not follow that every singer can do the same. Quality of tone, and not compass determines the character of a voice.

* The falsetto is the normal register of the female voice.

CHANGE OF THE VOICE.

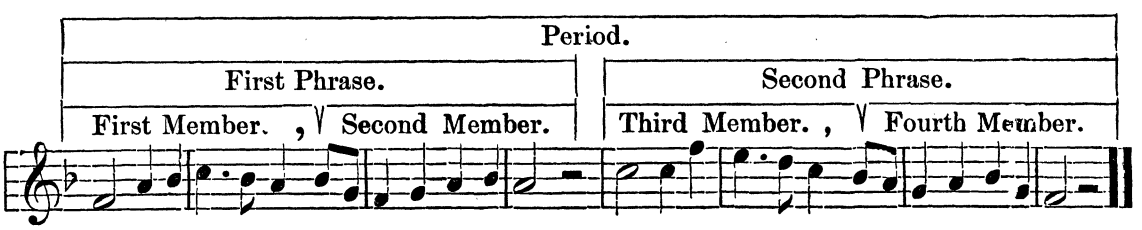
Between the ages of thirteen and sixteen the voice in both sexes undergoes a change. It is a very critical period for the voice, and for about two years great care is necessary lest it be seriously injured or wholly lost. It should be exercised in singing not more than twenty minutes a day, and only a few minutes at any one time. Avoid loud singing, and all high and low tones. If there is much hoarseness, give up practise entirely for awhile.

PHRASING.

Melody, like language, is separated into periods, periods into phrases, and phrases into still smaller portions, called members of a phrase. Each period marks the point for a full stop, or perfect repose. Each phrase indicates a semi-stop. or partial repose; and each member of a phrase a still shorter pause. These correspond to the period, semi-colon and comma in written language. The art of phrasing consists, then, in expressing in an intelligible manner all the members of a period; and is to music what punctuation is to language.

Too much attention cannot be given to this subject by teachers and pupils, as correct phrasing only will enable a singer to render a composition in an intelligible and elegant manner.

To the more perfect understanding of the above, examine the following musical period.



RULES for RESPIRATION.

A full breath should be taken before long phrases, and a half breath before a short series of notes.

Breath should be taken either on the unaccented part of a measure, or on the weak part of the accented beat; taking the time from the note.

Never breath between the syllables of a word, between an adverb and the word it qualifies, between an adjective and its substantive, or at any place where so doing would destroy the meaning.

Embrace every favorable opportunity for taking breath, so as to keep the lungs well supplied with fresh air, thus avoiding unnecessary fatigue of the chest.

Any over issue of breath detracts from the purity of the tone.

EXPRESSION.

True expression is the great secret of all singing; but true expression art cannot teach. Art can and does teach the singer how to use the voice correctly and artistically; but for the true rendering of a composition, the singer must look within himself. Execution and style are the result of well directed effort; but true expression is the gift of Nature.

Gœthe, the greatest of German poets, says, "Art is nourished not by theory but by life." Live for your art, and let that art be your life. Let it not be something found only in music-books or pictures; used only in the parlor or concert room, and kept alive only by theory and study, but let it be so much a part of your life, that its expression shall be a fragment from reality, rather than something cold and unreal, though beautiful. If we wish to excite emotion in others, our own hearts must first be warmed into life; and this axiom proves itself true, not only when applied to the art of singing, but asserts its truth just as plainly when applied to art in general:—for example, a thorough linguist and rhetorician may read to us an essay composed in the most elegant manner, filled with choice phrases, and rounded off with the very cream of words, yet being no more a part of the author's self than the garments we wear are a part of our bodies; and what is the effect? Why, it is like placing in a mother's arms a cold piece of marble, instead of the child whose heart beats warm with life and love against her own. So in singing, we may hear a song composed of the most beautiful words, adapted to the most soul-stirring music, and sung in an artistic manner, and still the song excites in us no feeling, save perhaps that of wonder and admiration at the mechanical difficulties overcome. In such a case the singer fulfils but one half of his mission. No! aside from skill, and that harmonious blending of all the different degrees of power and qualities of tone, which go to make up a beautiful tone picture, there must be a living, breathing soul shining out through the voice, imparting to it that life-giving power which springs from the heart alone.

The singer must be the faithful interpreter of the poet as well as the musician; must enter, heart and soul into the sentiment of his song, and for the time being forget himself, and personate the being of whose joy or sorrow he may be singing. The singer who does this, will never sing the simplest song in vain.

MISCELLANEOUS SUBJECTS.

Given a good voice, a perfect musical ear, good health, and an appreciation of musical sentiment, supported by energy and perseverance, and success is almost certain.

All tones should issue from the mouth, pure, full and free, with no more contraction of the organs of the throat than is necessary to produce the sound required.

Pure tone, delivered in a natural, easy and unconstrained manner, with perfect articulation, and a correct understanding of the subject of the song, is the great end for which both teacher and pupil should labor.

Aim not so much to produce power, as breadth and volume of tone.

Weak voices should be strengthened by careful practice. Loud and coarse voices should be restrained and softened.

To remedy the defect of thin and shrill voices, practice with o, (oh), and (aw).

Almost any defect or difficulty in singing may be overcome by conscientious and persevering effort.

Never sing higher than you can go easily.

Practice from two to three hours a day, but not more than half an hour at a time, usually. Be as regular in the hours of practice as possible.

The daily practice of the scale and scale passages is necessary to good progress.

Do not practice immediately after eating: wait at least an hour.

Avoid scowling, or grimaces of any kind.

Do not throw up the head in order to strike a high note, nor drop the chin upon the chest for a low note.

Singers should not expose themselves to cold, damp air immediately after singing.

The eminent singing master, Pachierotti, summed up all the principles of singing in these words, "Breath well, give out the voice properly, and pronounce distinctly."

If the breath be directed well forward in the mouth, there will be less liability of producing gutteral or throaty tones.

The common fault of passing from the radical, and dwelling upon the vanishing sound should be avoided. Thus, the word "great," for example, is often sung, "grea - ee - t," instead of "grea - t." and "fa - ee - t," instead of "fa - te," &c., &c.

Singing out of tune, whether by flatting or sharping, is intolerable; therefore the greatest care and watchfulness on the part of both teacher and pupil is necessary.

Singing flat is generally caused by over-exertion, or weakness of the vocal organs; and sometimes by a defective ear. In the former case, entire rest from practice is the most effectual remedy.

Singing sharp is usually the criterion of a defective ear.

It has been ascertained that a tone when sustained perfectly in tune will fill a much larger space than if it be impure in intonation. Therefore correct intonation is the first requisite to beauty and fulness of tone.

Singing is a very healthy exercise, and may be commenced at an early age if under proper guidance.

Singers should never lower their own standard of taste to gain popularity. "The dignity of art and those devoted to it, will ever be respected, unless degraded by artists themselves."

Never practice with an instrument out of tune, unless you wish to blunt the sensibility of the ear for music. The instrument should not only be kept in perfect tune, but at a uniform pitch.

The wearing of tight clothing is unphysiological and injurious; as the ribs are thus forced inward, diminishing the size of the chest, and consequently the amount of air inhaled. We cannot violate Nature's laws, and not pay the penalty. "A word to the wise, &c."

PRACTICAL EXERCISES IN ARTICULATION.

The importance of a good articulation can hardly be over-estimated. There are comparatively few persons who sing intelligibly, and it is owing, in a great measure, to the feeble, sluggish and in different manner in which the consonants are uttered: therefore, these elements should be delivered very distinctly, and with great precision. Vocal expression will be thereby greatly enhanced. Every word should drop from the lips in a perfectly neat and finished manner.

The practice of the following exercises, either by pronouncing the words distinctly, or singing them to the Scale, will be found very useful.

SYLLABIC COMBINATIONS.

1. INITIAL SYLLABLES.

[The common faults in the enunciation of syllables, consist in a slack, obscure articulation of the single elements of which they are composed, and in addition, the fault of negligently allowing a vowel sound to intervene between the consonants; thus, "*bala*" for *bla*. It is, undoubtedly, one of the greatest faults of our language that it abounds in unmusical collocations in the sounds of letters and syllables. But true taste will never allow this fact to excuse a slovenly style of articulation, but will always maintain a neat, clear, and exact sound of every element, in whatever combination it may occur.]

Bl, cl, fl, gl, pl, sl, spl.

Blame, bleed, blithe, blow, blew, black.
Claim, clean, clime, close, clew, clap.
Flame, Flee, fly, flow, flew, flat.
Glare, gleam, glide, glow, gloom, glad.
Place, plea, ply, plow, plan, plat.
Slay, sleep, slide, slow, slack, slept.

Br, cr, dr, fr, gr, pr, spr, tr, str.

The following words need attention to a clear, distinct enunciation of the hard *r*,—free, however, from prolongation.

Brave, bread, brink, broke.
Crave, creep, cried, croak.
Drain, dream, dry, drove.
Frame, free, fro, fruit.
Grain, green, grind, grown.
Pray, preach, pry, prone.
Spray, spring, sprung, sprang.
Trace, tree, try, trust.
Stray, street, strife, strown.

Sm, sn, sp.

Small, smite, smoke, smooth.
Snare, sneer, snow, snug.
Space, speed, spike, spoke.

2. FINAL SYLLABLES.

Ld, lf, lk, lm, lp. ls, lt, lve.

Bold, hailed, called, held.
Elf, wolf, gulph, sylph. Milk, silk, bulk, hulk.
Elm, helm, whelm, film. Help, gulp, alp, scalp.
Falls, tells, fills, hills, feels, tools, howls, toils
Fault, melt, bolt, hilt. Elve, delve, helve, selves.

Sm, s'n, sp, st, ks, ct, k'd, ft, f'd, pt, p'd, p'n, k'n, d'n, v'n.

Chasm, schism, prism. Reas'n,* seas'n, ris'n, chos'n.
Asp, clasp, gasp, wasp, lisp, crisp.
Past, mast, lest, dust, lost, mist wist.
Makes, quakes, likes, strikes, looks, streaks, ricks, rocks.
Quak'd, wak'd, lik'd, rock'd, shock'd, reject, respect.
Waft, quaff'd, laugh'd, oft, left, sift, soft, scoff'd.
Pip'd, ripp'd, supp'd, slop'd. Op'n* happ'n, weap'n, rip'n.
Tak'n, wak'n, weak'n, tak'n. Sad'n, glad'n, lad'n
Burd'n, hard'n, yard'n, wid'n, hid'n. Ev'n† heav'n.
giv'n, driv'n, wov'n, grav'n, leav'n, ov'n.

Lst, nst, rst, dst, rdst, rmdst, rndst.

Many of the following combinations occur in the singing of hymns, and need much attention, from their difficulty in articulation.

Call'st, heal'st, tell'st, fill'st, roll'st, pull'st.
Can'st, runn'st, gain'st, rain'st.
Durst, first, worst, erst, barr'st, car'st, hir'st.
Midst, call'dst, filld'st, roll'dst.
Heard'st, guard'st, reward'st, discard'st.
Learn'dst, scorn'dst, turn'dst, burn'dst.

Ble, ple, dle, rl, bl'd, pl'd, rl'd.

Able, feeble, bible, double, troubl'd, bubl'd, babl'd.
Ample, steeple, tripl'd, toppl'd, dappl'd.
Cradle, saddle, idle, bridle. Marl, hurl, whirl
Furl, world, hurl'd. whirl'd, furl'd.

Ngs, ngst, ng'd.

Rings, wrongs, hangs, songs.
Hang'st, sing'st, wrong'st, bring'st.
Wrong'd, hang'd, clang'd.

* These words should always be ***read*** as if spelled without *o* or *e* in the last syllable. In singing, the *o* or *e* must be sounded when the verse requires, but should never, through negligence, be made broad or full in the faulty style of "***o-pun,***" "***ta-un,***" ***etc.***

† These words are usually to be ***sung*** as well as ***read,*** without the sound of *e* after *v*, but never in the low style of "***e-vun***" "***heav-un,***" ***etc.***

RULES FOR THE

PRONUNCIATION OF ITALIAN.

A has always the sound of the English a in the word far.

E has two sounds: that of a as in late, and e as in let.

I is pronounced like ee in meet, or i in dim.

J is a vowel, and at the beginning of a syllable is like y in yon. At the end of words it is like ee in feeble.

O has two sounds: That of o in bone, and o in lord.

U has always the sound of oo in moon.

The consonants b, d, f, l, n, p, q, t, and v, are the same as in English.

C is like k before a, o, and u; as in calf, cost, cool. When followed by e, i, and y it has the sound of ch in cheek.

CC before e, or i, is like tch in match.

Ch before e, i, is like k in English. Example: che is pronounced ka, chi—ke.

G when followed by a, o, and u, is hard, as in go. Before e, i, and y, it is like j in jest, or g in gem.

Gh before e, i, and y, is hard as in get.

Gl before i, has the sound of ll in brilliant. Followed by a, o, and u, it has a hard sound; Before i, followed by a consonant, it has a hard sound.

Gn before a, e, i, o, and u, resembles the English *ni* in minion.

H is silent.

R should be lightly rolled.

S between two vowels has usually the sound of s in the English word please.

Sc followed by e, i, is like sh. as in the English word shell. Before a, o, or u, it has the sound of sk.

Sch is pronounced like sch in the English word school.

Z is pronounced like ts. Example: Senza, pronounced *Sent-sa.*

NOTE.

In Italian words, the sound of each and every vowel must invariably be preserved, independently of the consonants with which it may be associated.

EMERSON'S

VOCAL METHOD.

Exercise No. 1, is designed to give the right direction to the vibrating column of air, which should be directed to the front part of the mouth. To aid the pupil in doing this, we have selected the Italian vowel "u," which always has the sound of "oo," as in the word "tool;" to which we have prefixed the consonant "l," which will enable the pupil to make the attack upon the tones with more precision.

Do not pucker the lips, but let them assume an easy position, making the opening of the mouth as large as is consistent with maintaining the purity of the vowel.

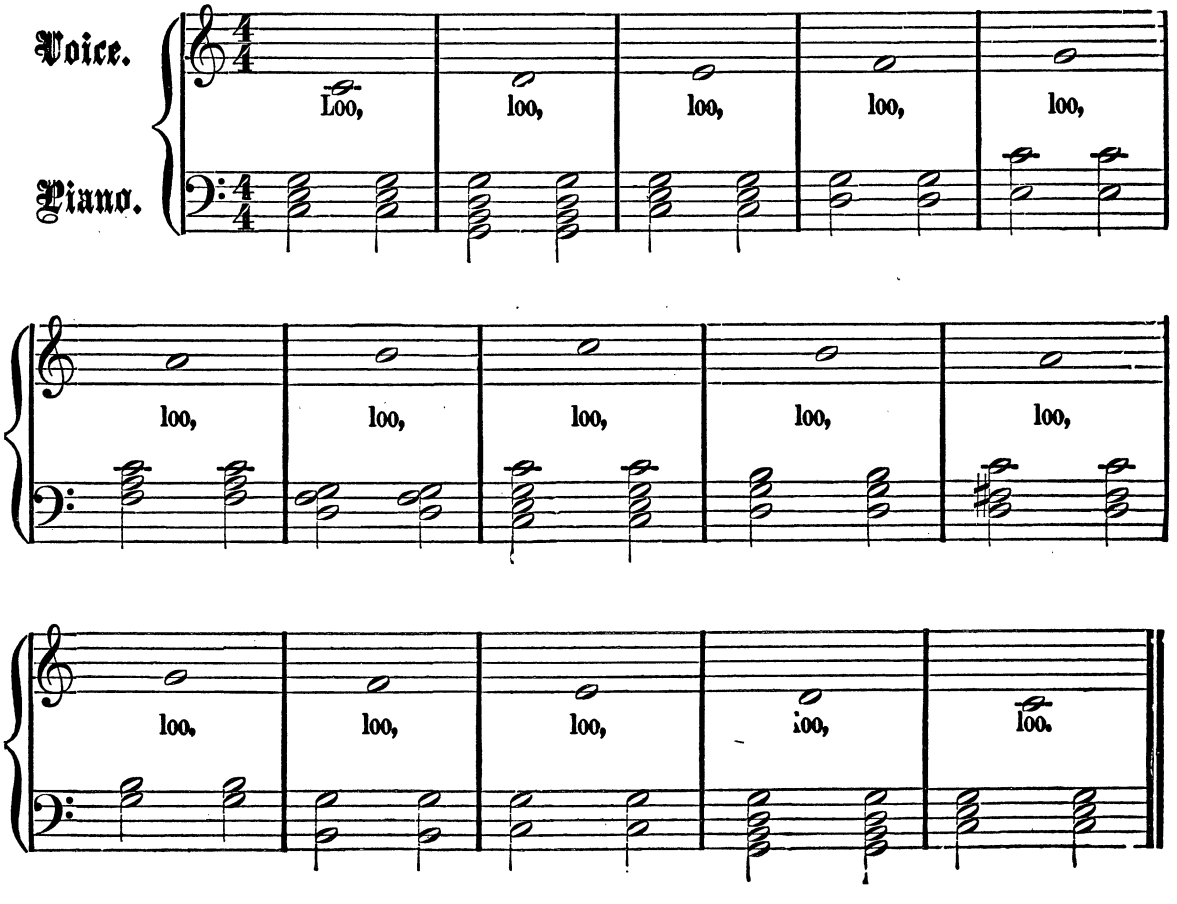
As the vowels are the only singing sounds, they should be moulded with great care and accuracy.

When once the mouth has assumed the proper position for any vowel sound, it should remain unchanged while that particular vowel is being sung; as any change in the position of the mouth would change the character of the vowel.

The emission of sound should be firm and decided. Avoid striking below the true pitch and sliding up to it; as from five to eight, &c. which is a bad, but common fault.

NO. 1.

Slow, medium power, organ tone.

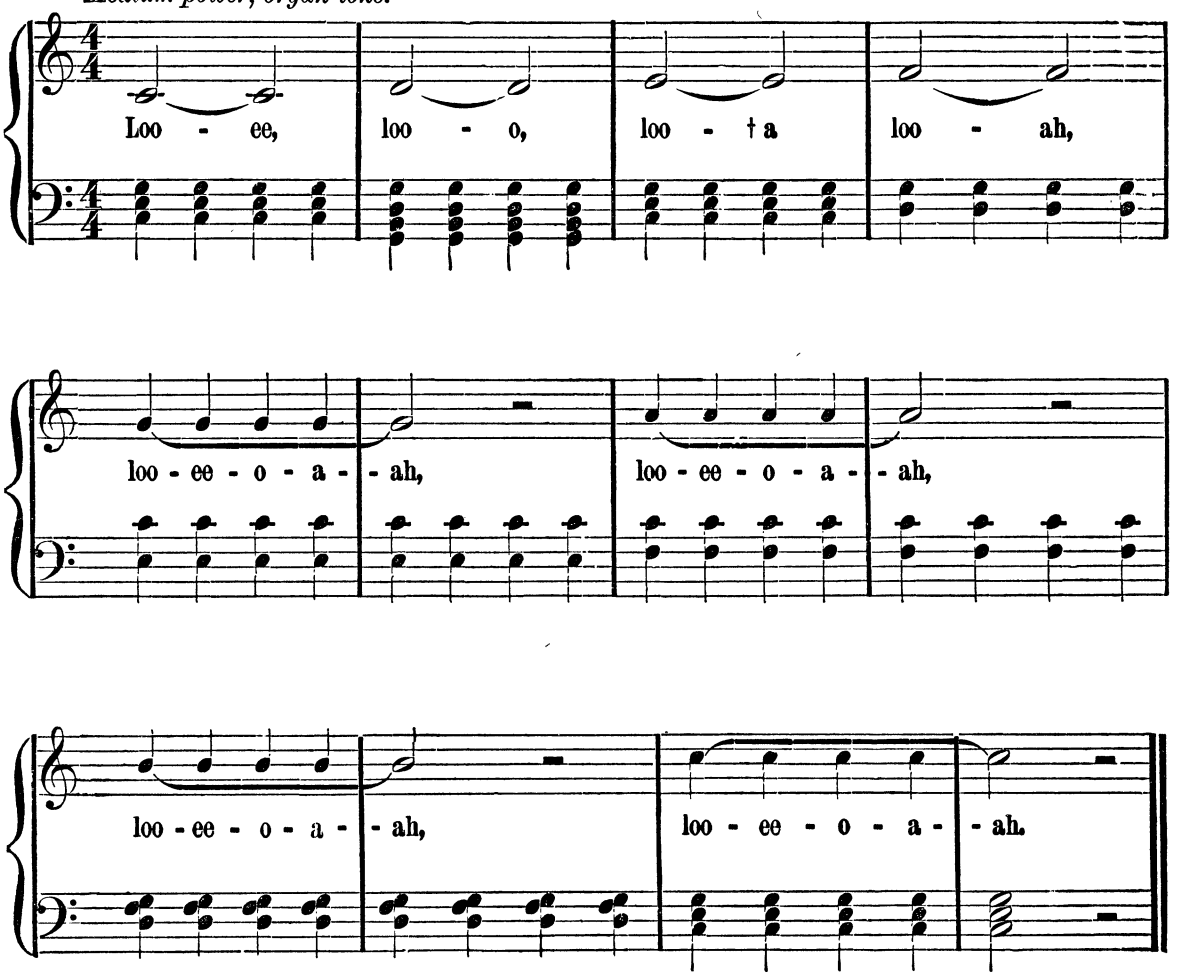


In the following exercise, commence each measure with the syllable "loo;" but when changing into the other vowel sounds indicated, be careful not to change the direction of the vibrations.

Keep the mind, as it were, in the mouth, so as to sense the location of the tones. Breathe only at the beginning of each measure. We would advise practising all the vowel sounds to a given pitch, before a mirror, till the habit is formed of placing the mouth in a proper position for each vowel.

NO. 2.

Medium power, organ tone.



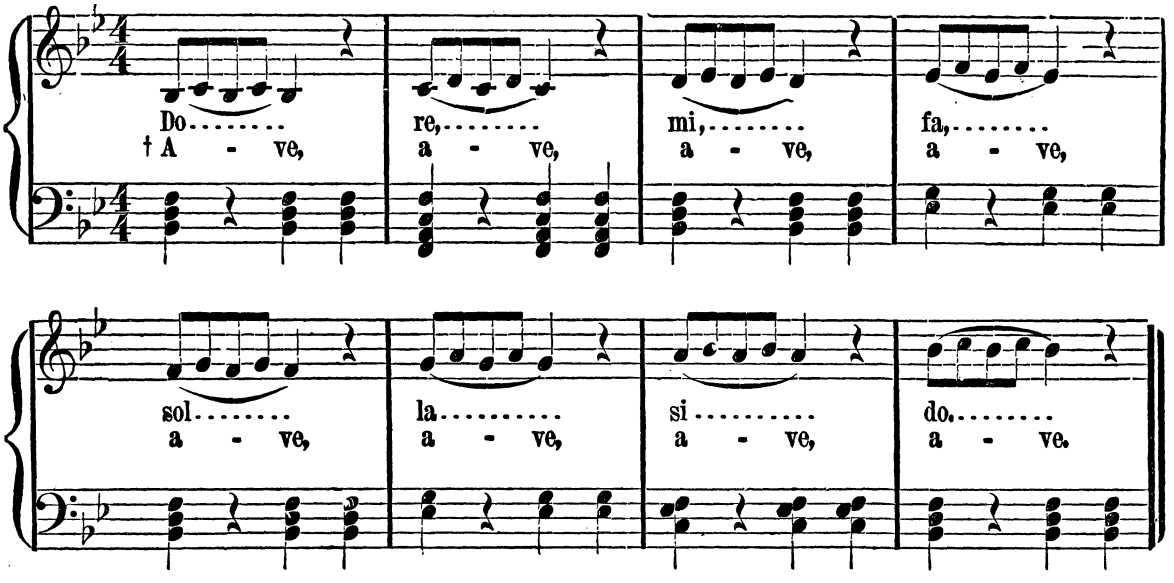
ARTICULATION.

Articulation is derived from the Latin word, *Articulus*, signifying joint; consequently, when any number of tones, differing in pitch, are sung in a connected manner, articulation is the result. The very bad habit of aspirating articulation, should be studiously avoided.

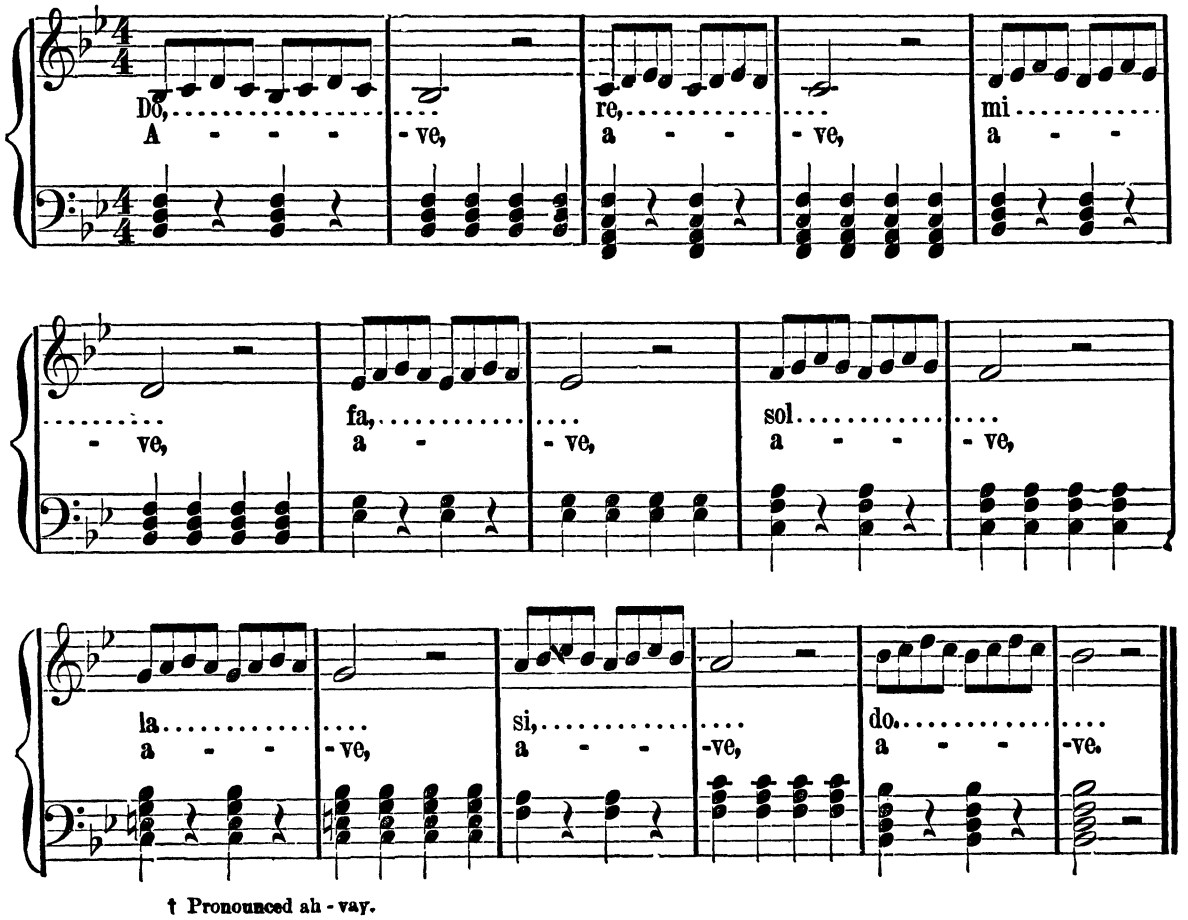
To gain strength and flexibility in the speech-forming organs, practise Nos 3, 4, 5, 6, and others of a similar character, first with the sylables do, re, mi, &c. till they can be executed rapidly: after which, vocalize them; slowly at first, then increasing by degrees.

† a, as in late

NO. 3.

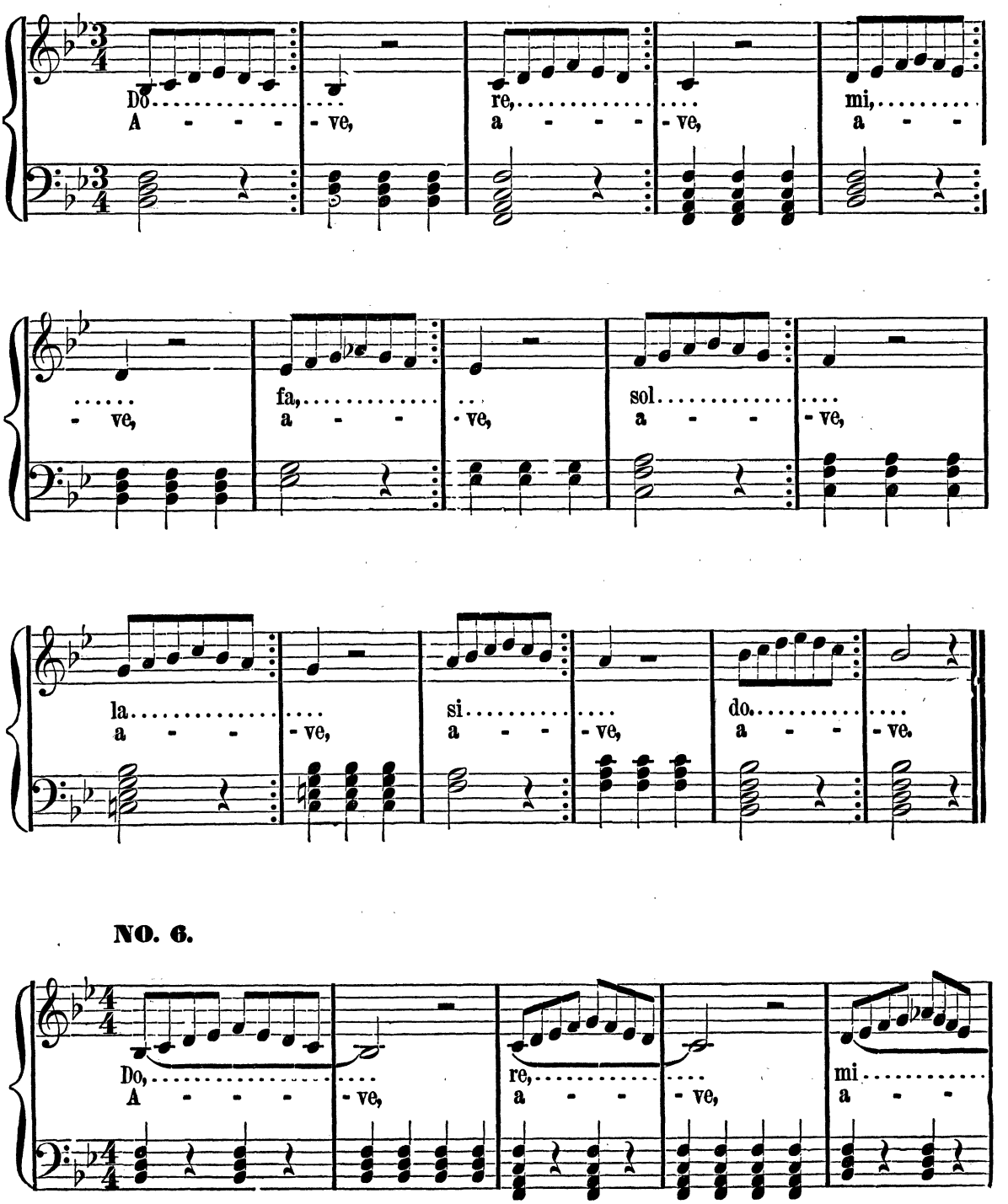


NO. 4.



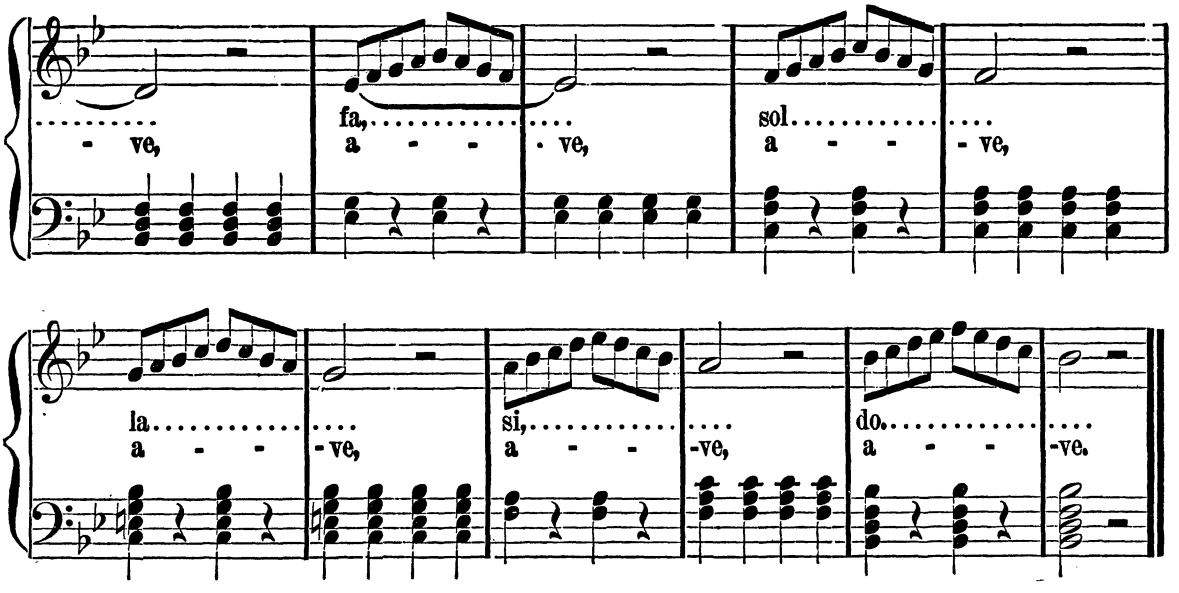
† Pronounced ah - vay.

NO. 5.

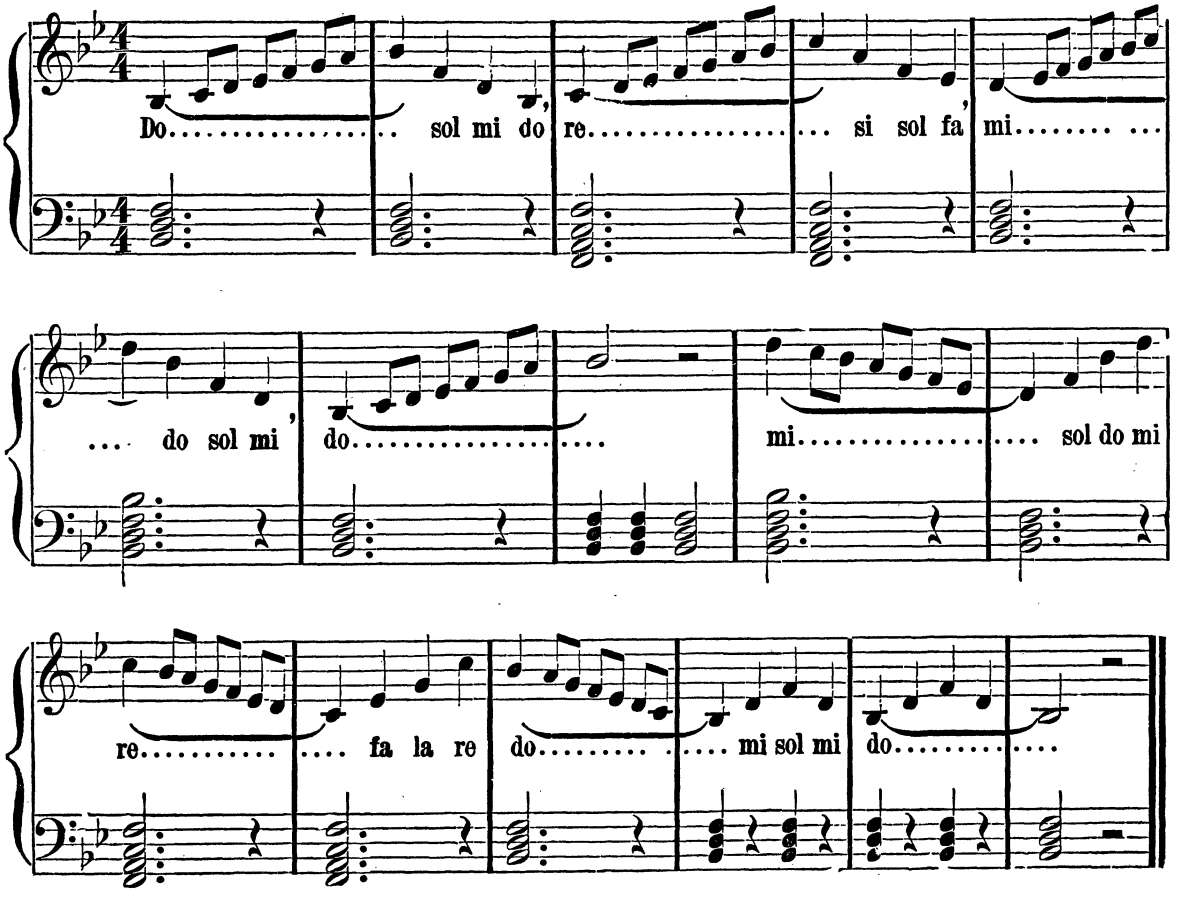

Do
A - - -
- ve,
re,
a - - -
- ve,
mi,
a - -
- ve,
fa,
a - -
- ve,
sol
a - -
- ve,
la
a - -
- ve,
si
a - -
- ve,
do
a - -
- ve.

NO. 6.

Do,
A - - -
- ve,
re,
a - -
- ve,
mi
a - -

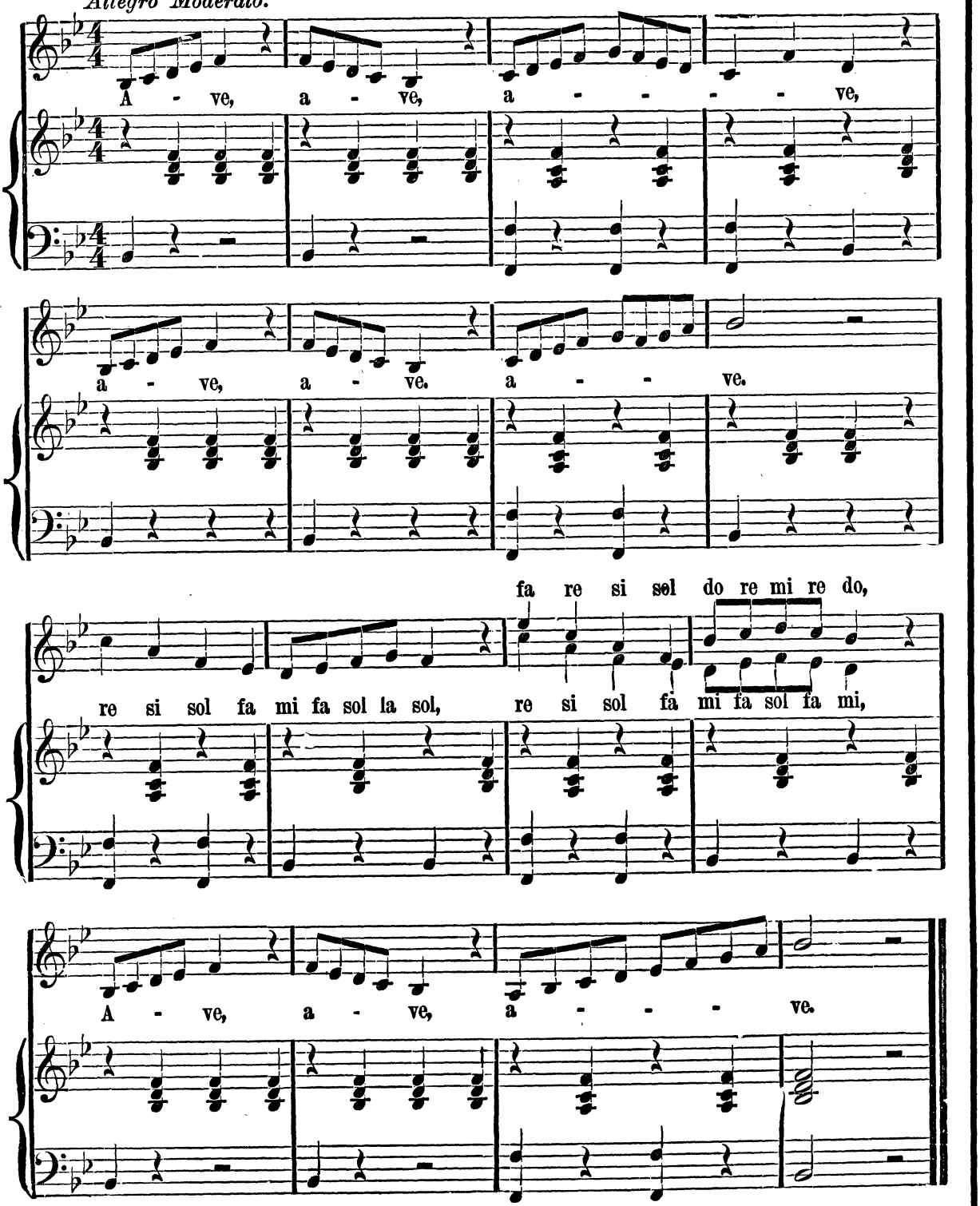

- ve,
fa,
a - - ve,
sol
a - - ve,
la
a - - ve,
si,
a - - ve,
do
a - - ve.

NO. 7.


Do
sol mi do
re
si sol fa mi
do sol mi
do
mi
sol do mi
re
fa la re
do
mi sol mi
do

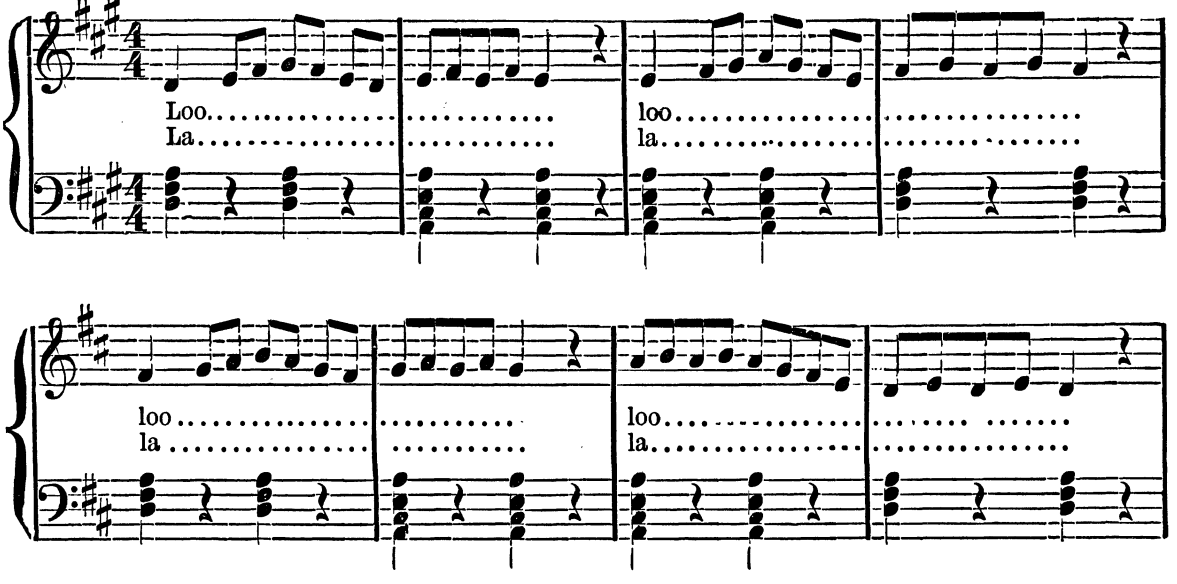
NO. 8. Vocal Studies.

Allegro Moderato.



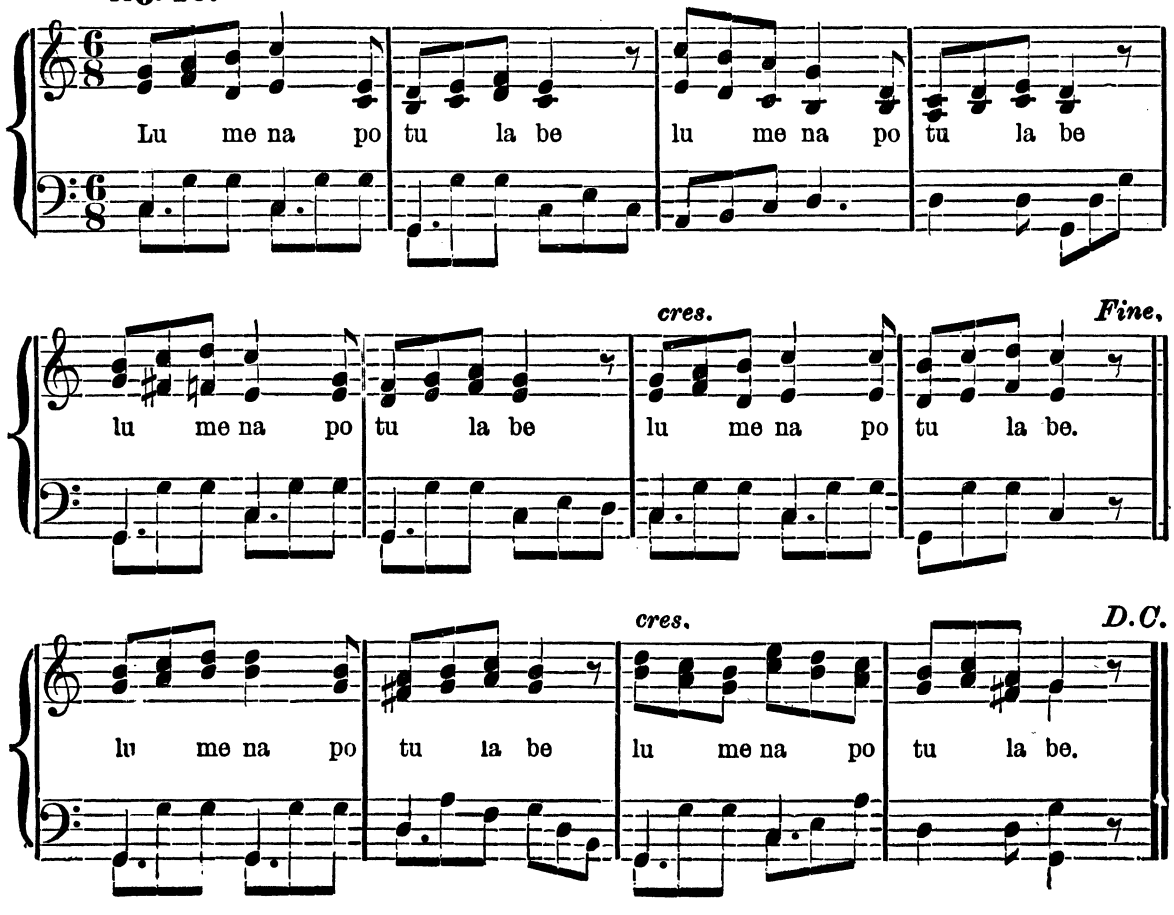
No. 9.

Vocalise.

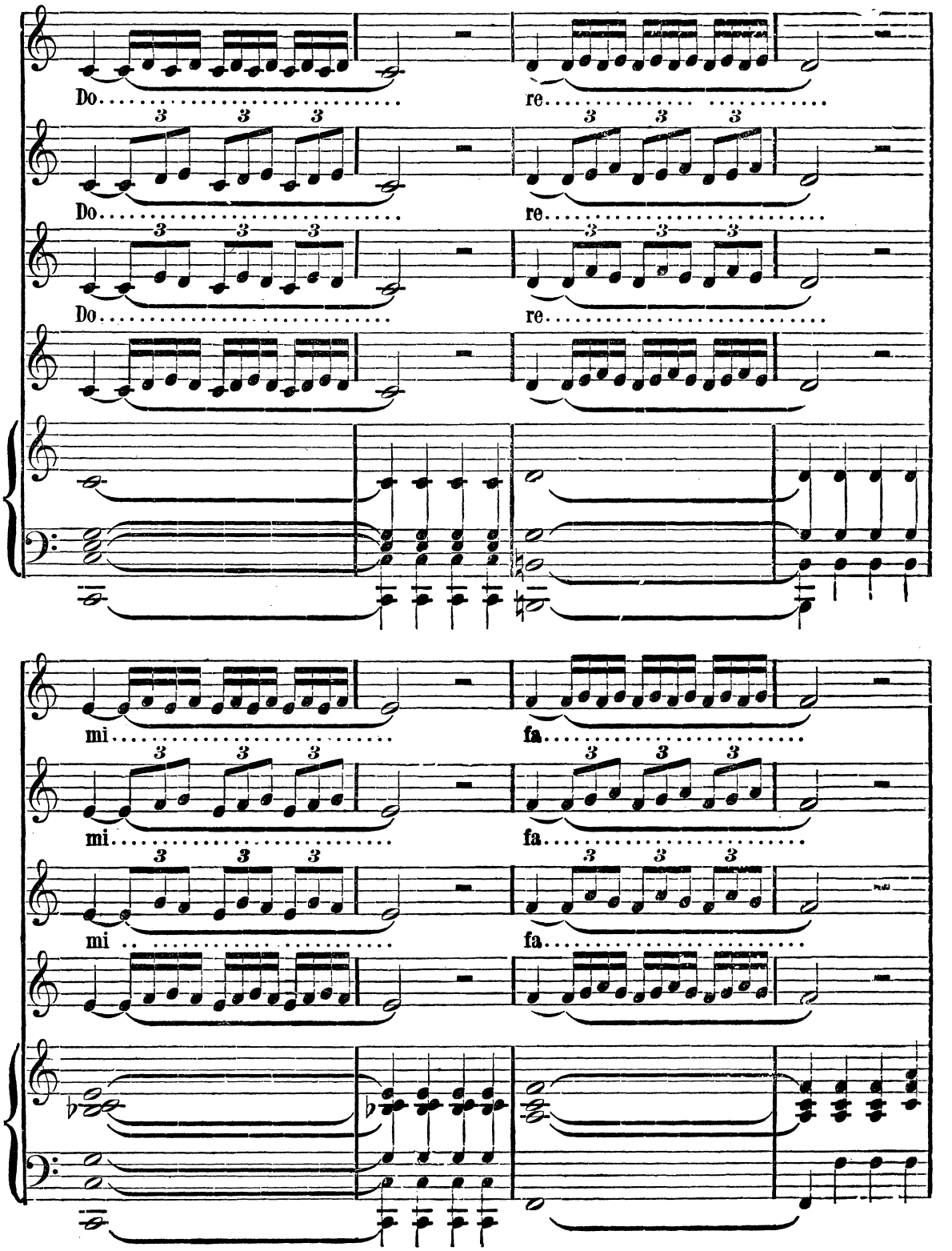


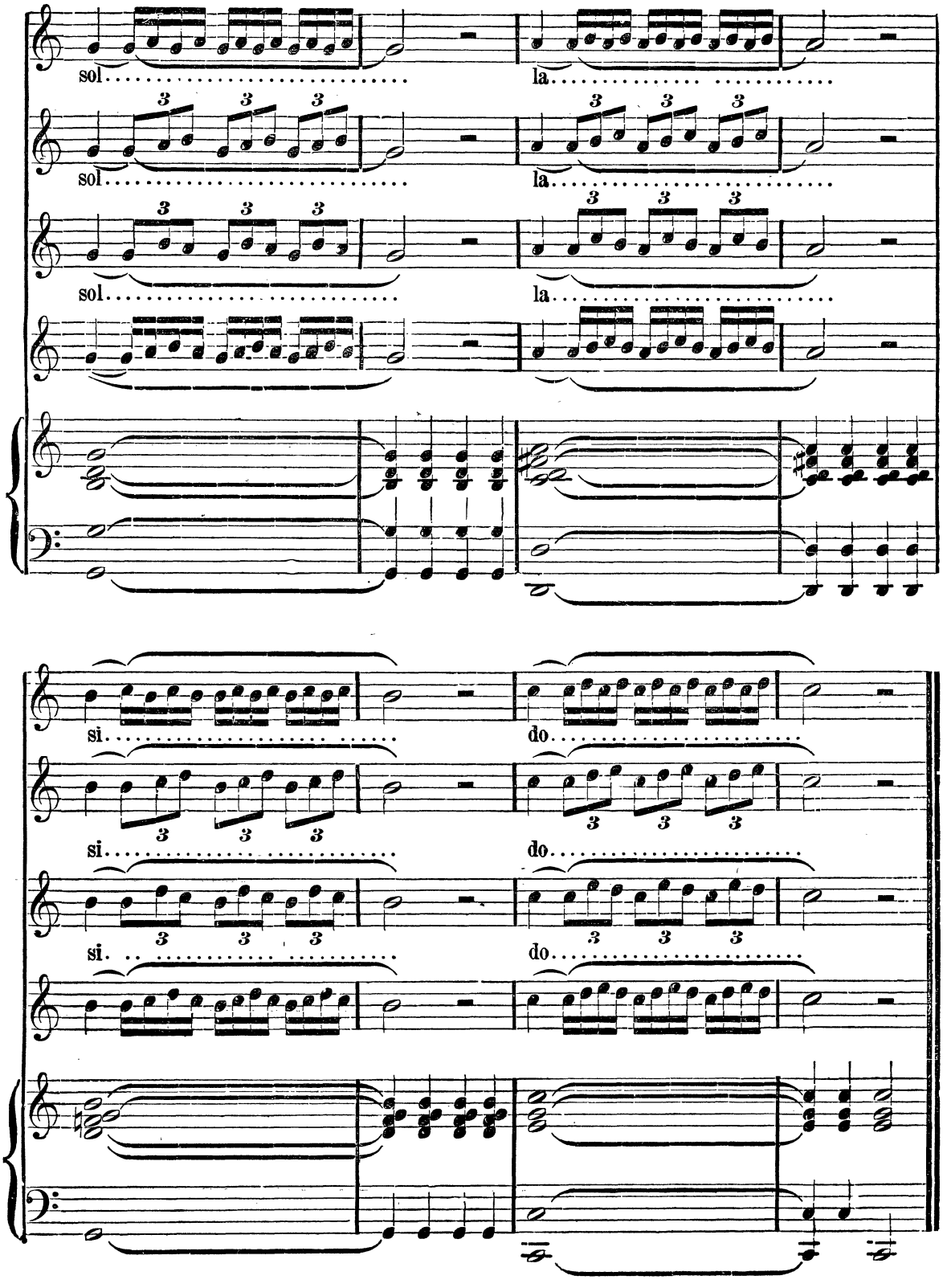
Solfeggio for one or two Voices.

No. 10.



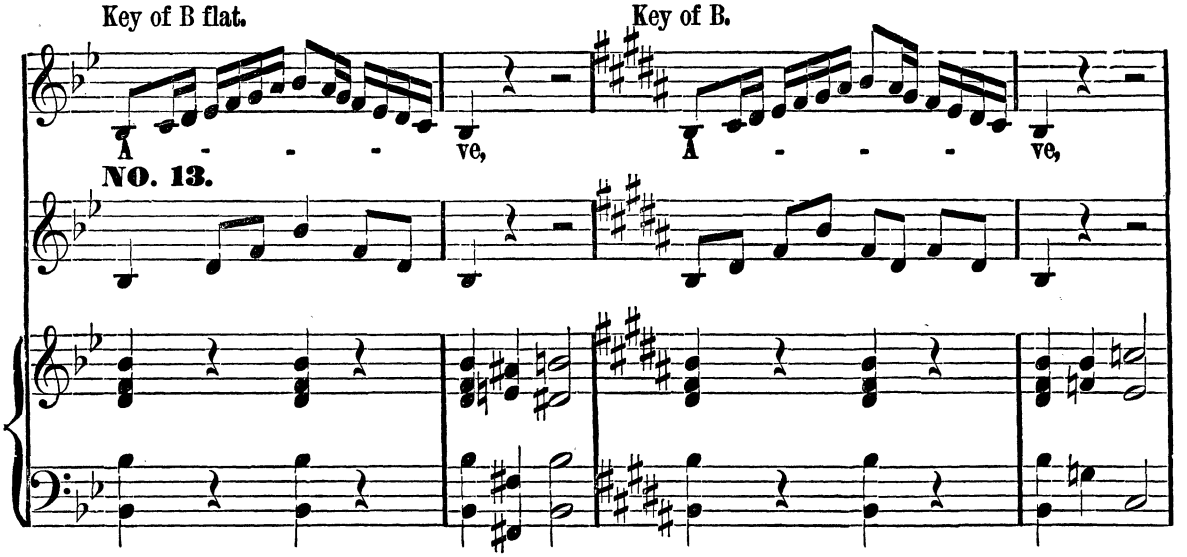
NO. 11. VOCAL STUDIES.




sol
la
sol
la
sol
la
si
do
si
do
si
do

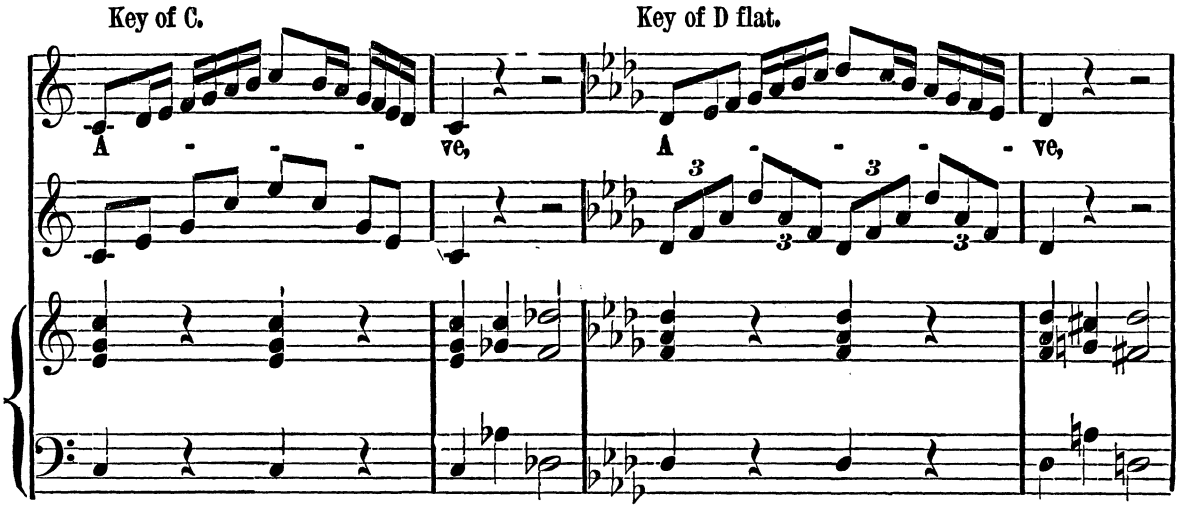
NO. 12. Scales and Arpeggios for daily practice.

Key of B flat. Key of B.

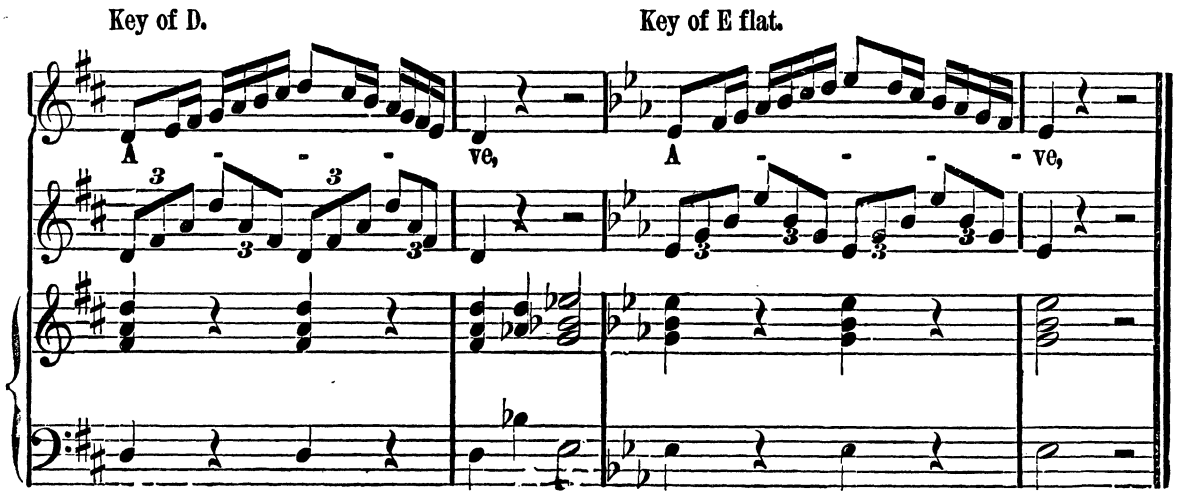


NO. 13.

Key of C. Key of D flat.



Key of D. Key of E flat.



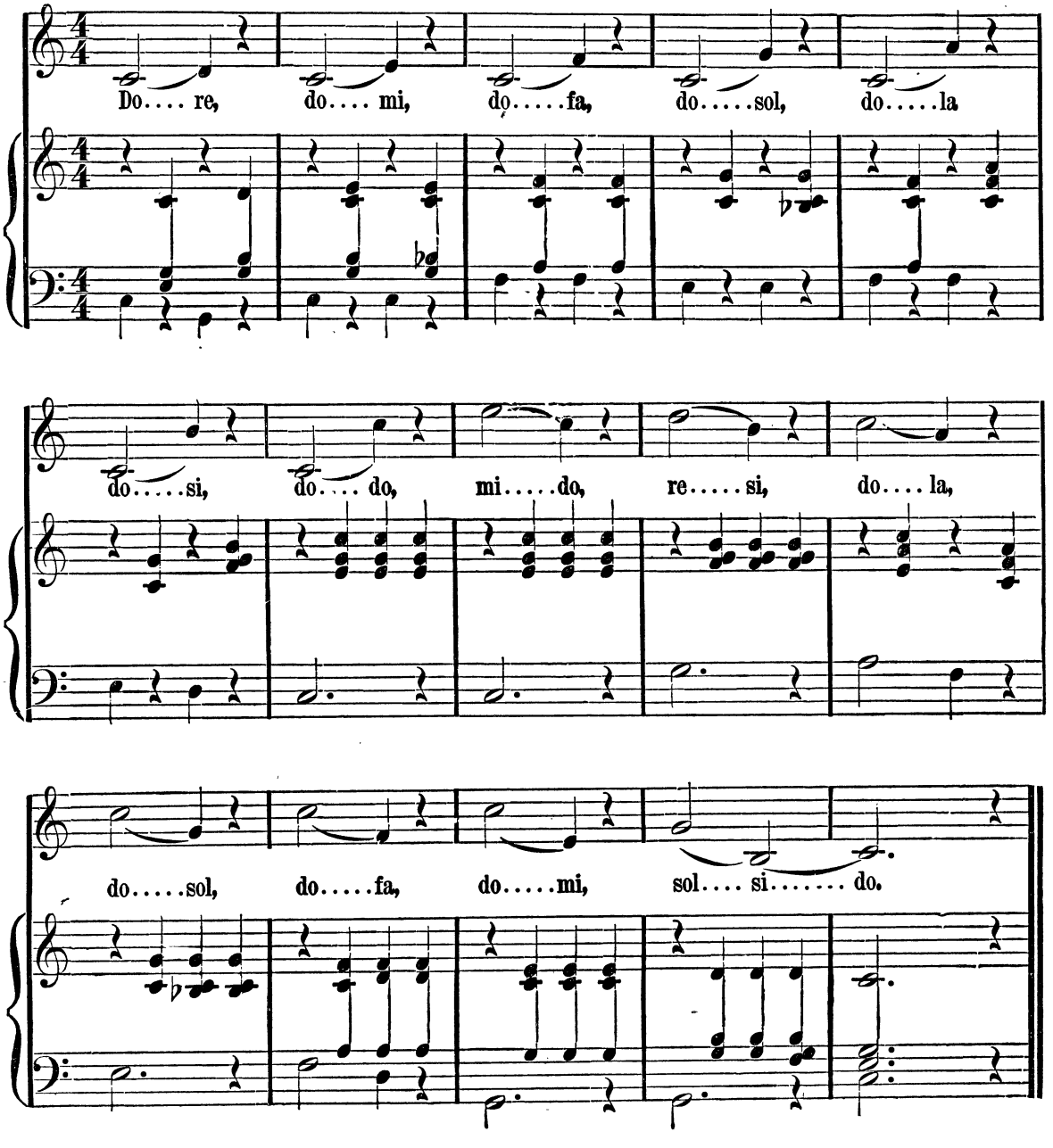
NO. 14.

PORTAMENTO.

Portamento is the art of carrying or lifting the voice, as it were, very gently, yet gracefully from one interval to another, in order to connect them. This can best be accomplished by the anticipation of the coming tone: allowing the voice to glide over the interval in so light a manner as to be almost inaudible. Especially should this be the case in giving expression to very tender and gentle emotions; but in more impassioned sentiments, a greater amount of tone may be employed with good effect.

Portamento is a "grace," which should be used sparingly, and with judgement. Avoid a drawling style.

In this work, Portamento is represented by a slur, thus: (⁀)

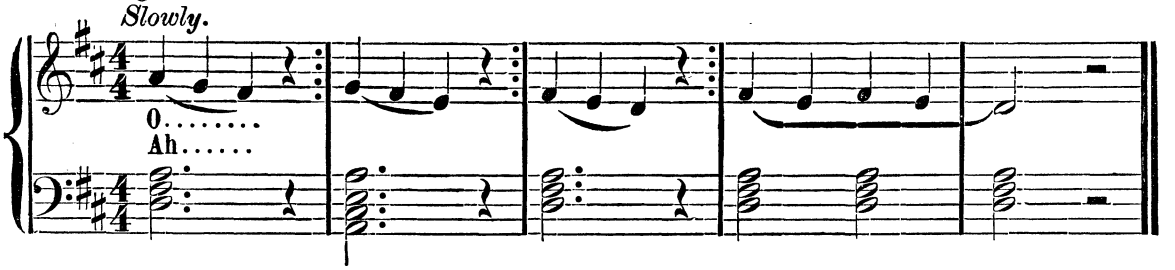


BLENDING of REGISTERS.

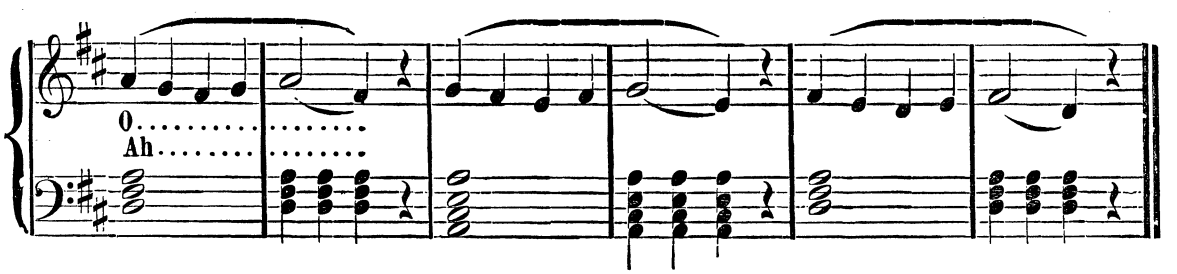
In uniting the registers, some methods advise carrying the chest voice with full force up to the break. The author of this work believes that such a course tends rather to perpetuate than overcome the trouble. The first three or four tones of the falsetto (medium) register being weak and thin, the temptation is strong to force the chest voice beyond its natural limit; a practice which, if persisted in, is sure to injure, and, in time, ruin the voice. The proper course to pursue is,—and especially if the break be abrupt,— to bring the falsetto register several notes below the break, and thus blend or dove-tail the two together. Subsequently, in descending passages, when passing the line of separation, gradually press the voice into a subdued chest quality. This course of practice will, in due time, so unite the two qualities of tone, that the transition from one to the other will be imperceptible to the ear. Neither in ascending or descending should any marked change in the quality of tone appear. It is always safe to bring an upper register down several notes into a lower register, but not *vice versa*. The following exercises, numbered respectively 15, 16, and 17, are designed for uniting the chest and falsetto registers. For male voices these exercises should be transposed into the keys of F G, A♭, A♮ and B♭.

No. 15.

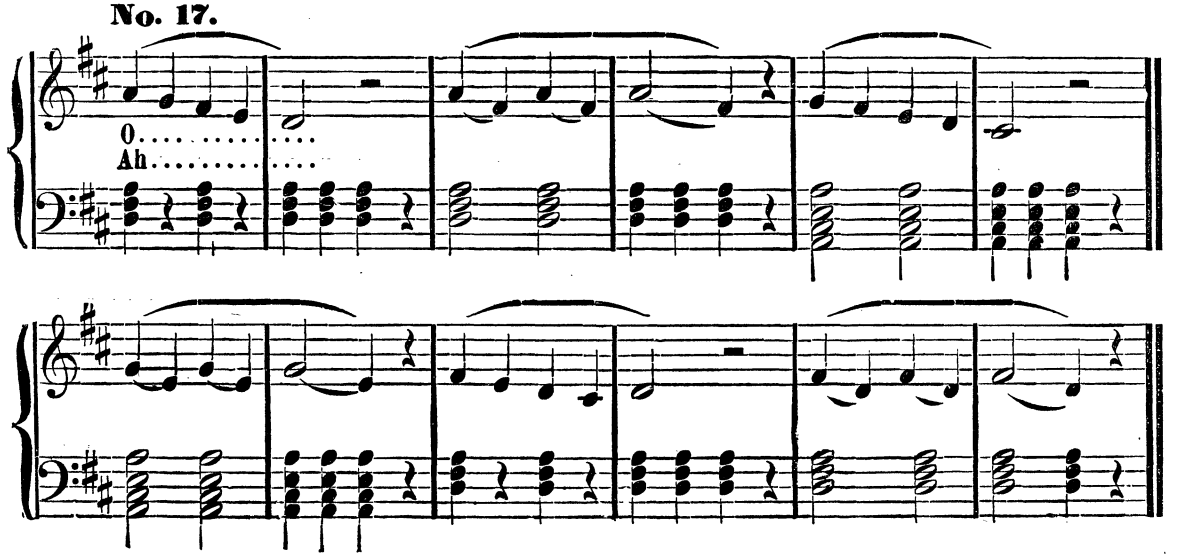
Slowly.



No. 16:

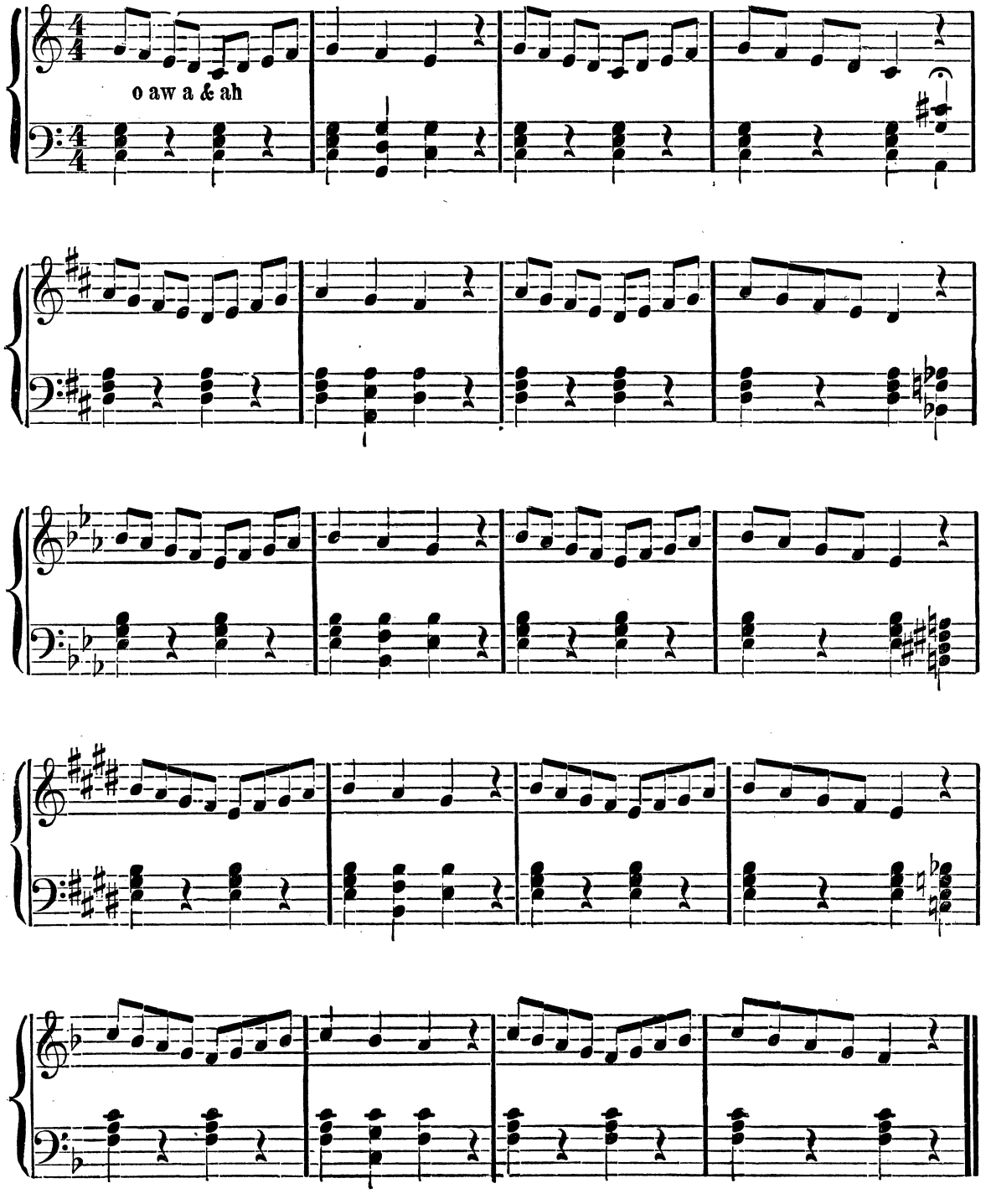


No. 17.



The following exercises, numbered 18 and 19, are for the purpose of more completely uniting the chest and falsetto registers.

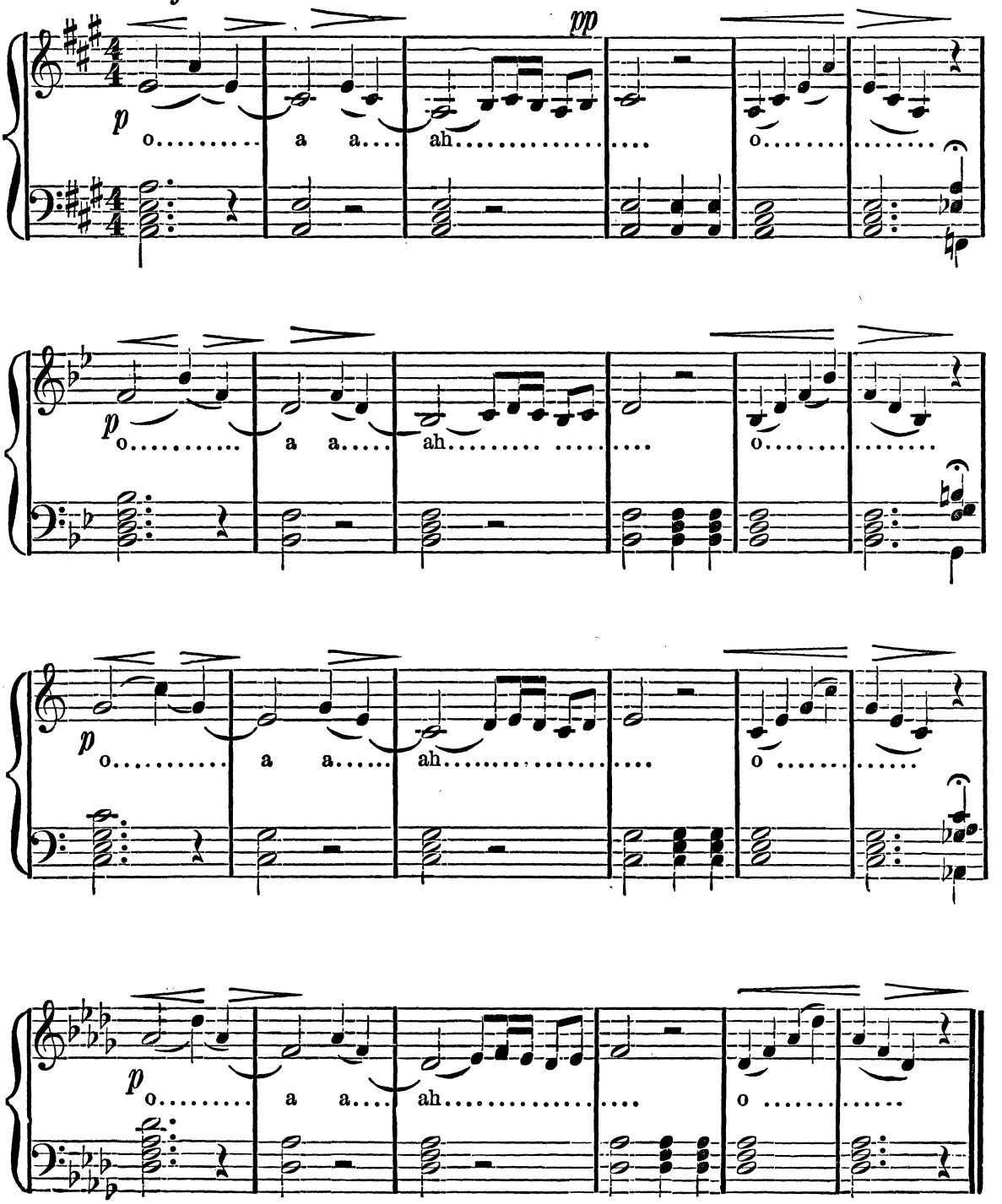
No. 18.



In singing the following exercise (No. 19), the mouth should gradually assume the position required for the different vowels, as the voice approaches them, one melting into the other, as it were.

No. 19.

Slowly.

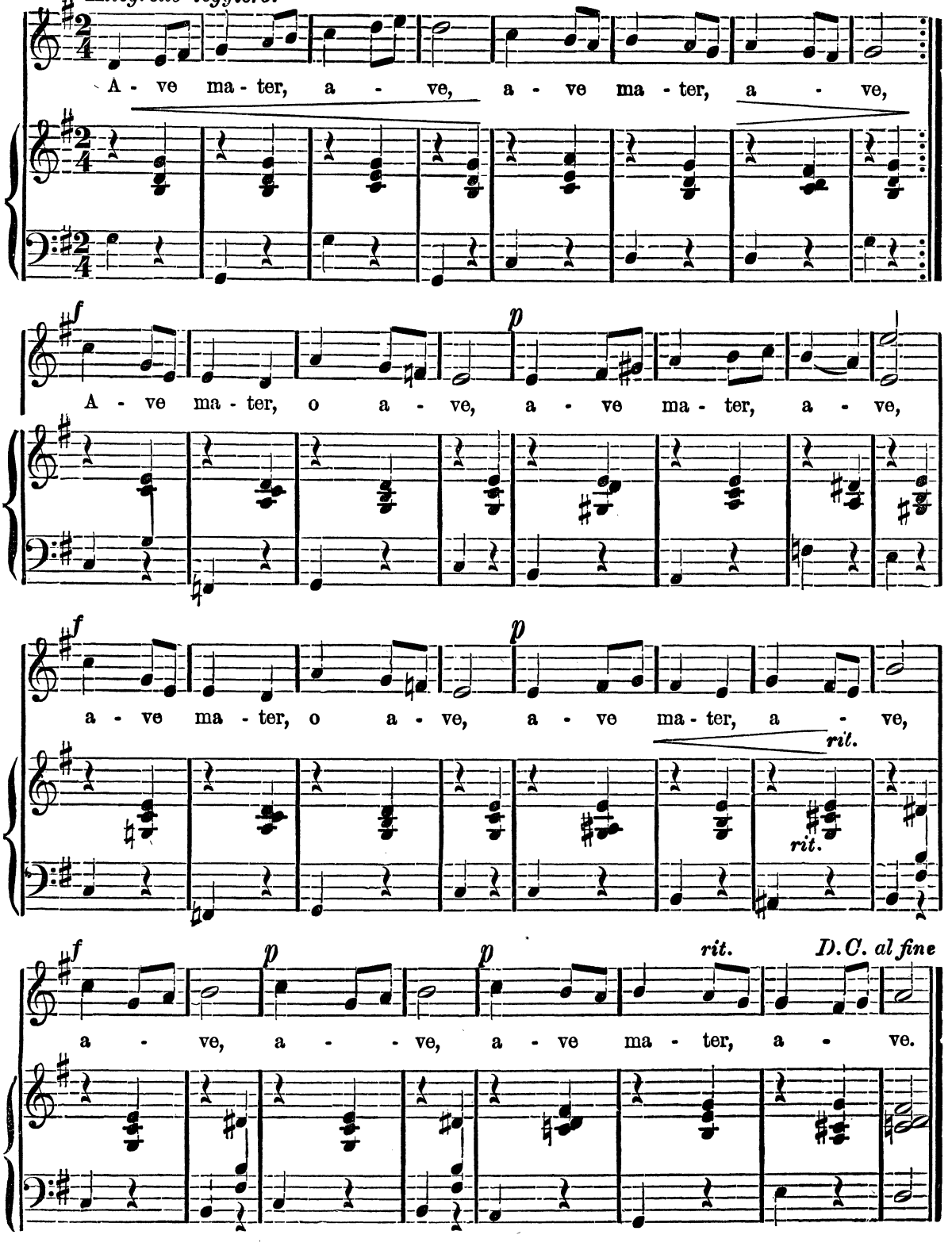


ETUDE.

No. 20.

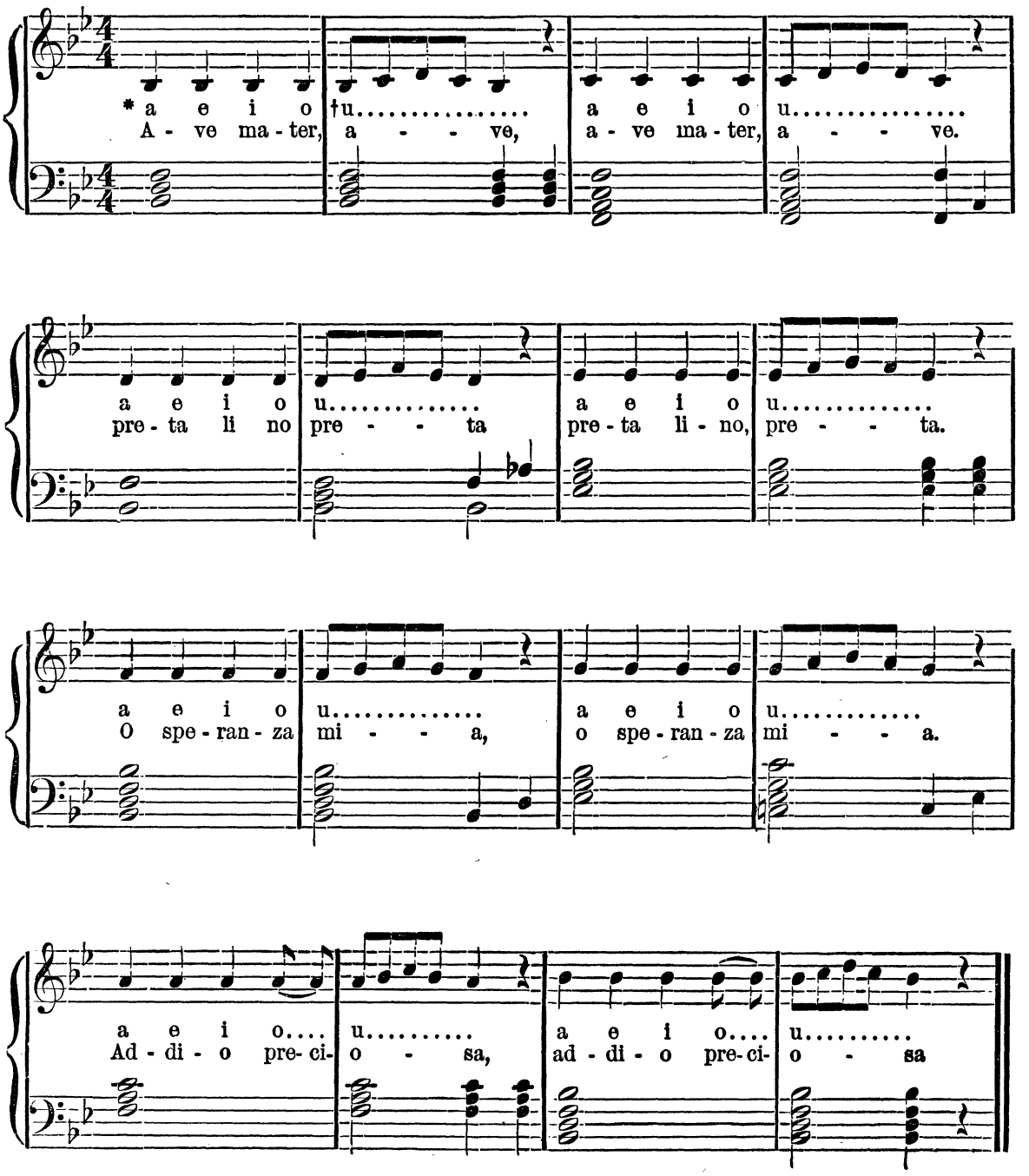
Allegretto leggiero.

Fine



The following exercise is for the practice of vowel sounds, syllables and words, to develope that eveness or homogeneity of tone so desirable in all voices. Practice in moderate tempo.

No. 21.

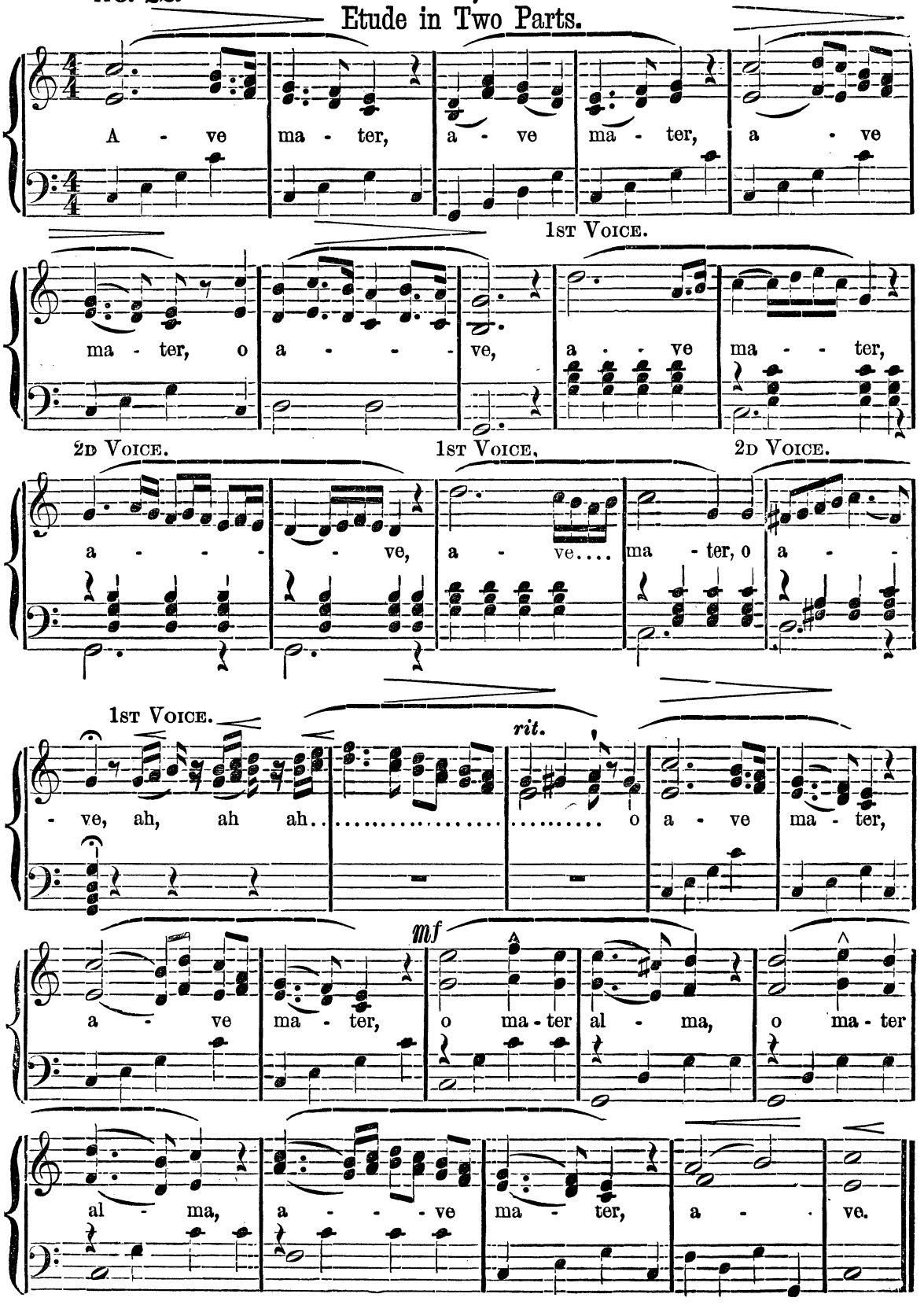


* For pronunciation, see p. 10

† oo.

No. 22.

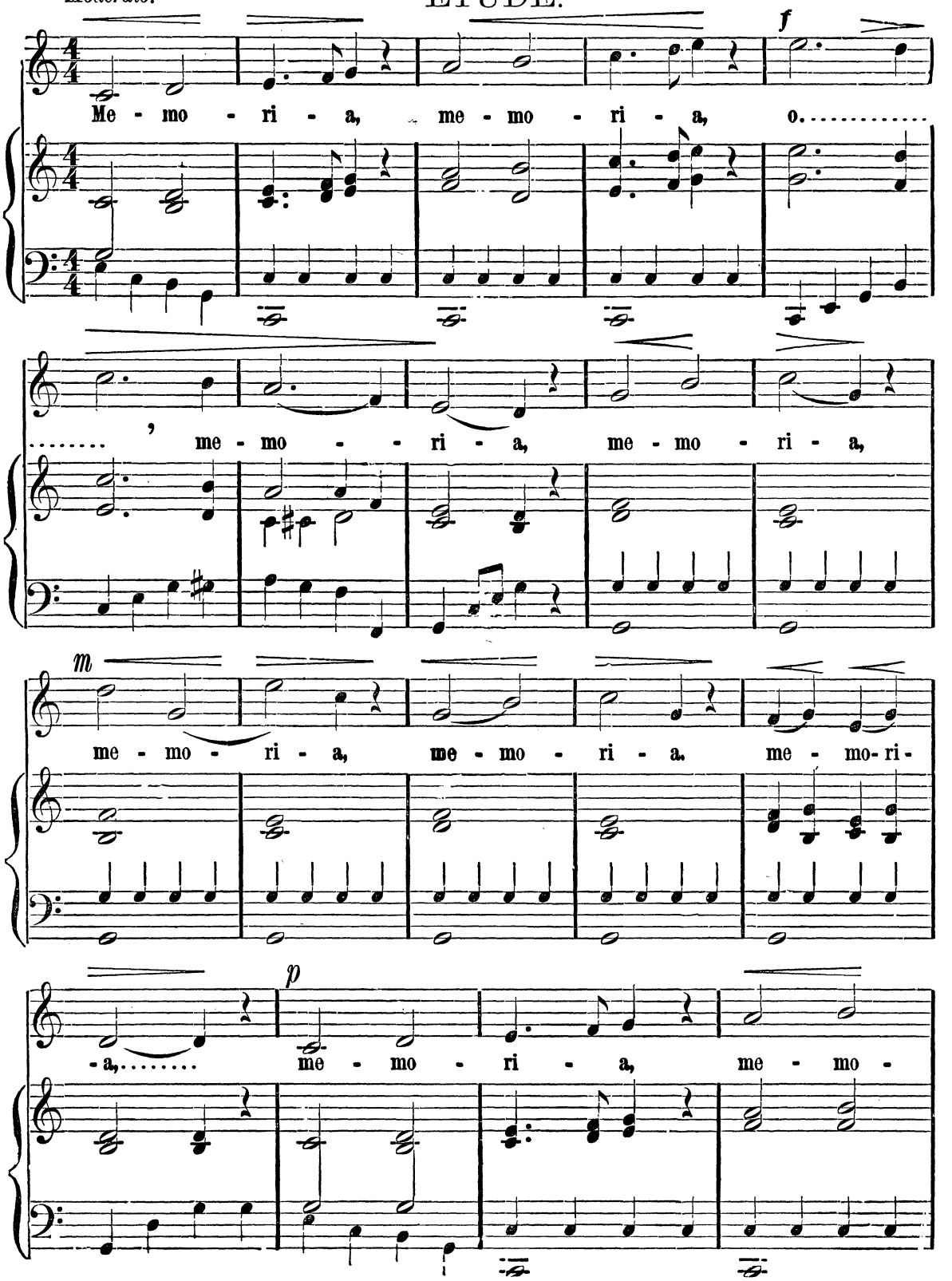
Etude in Two Parts.

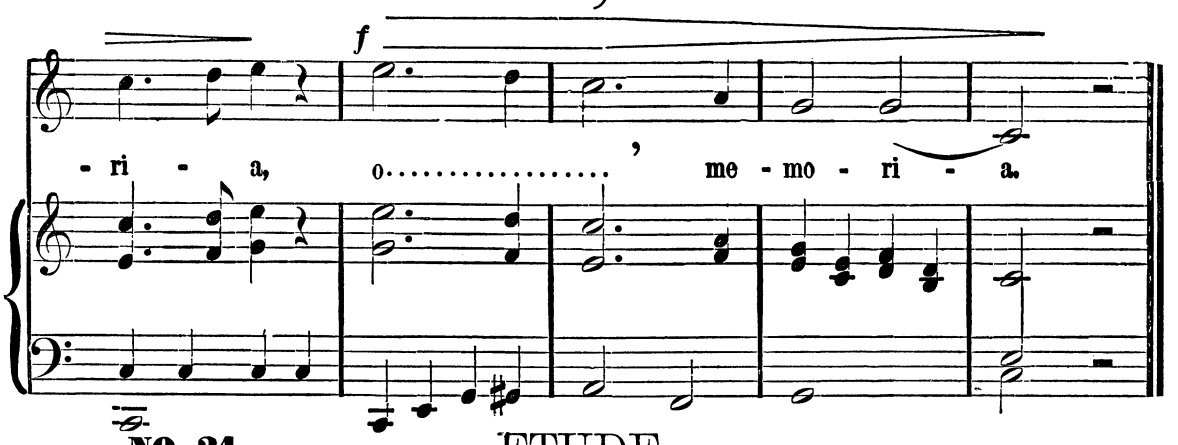


NO. 23.

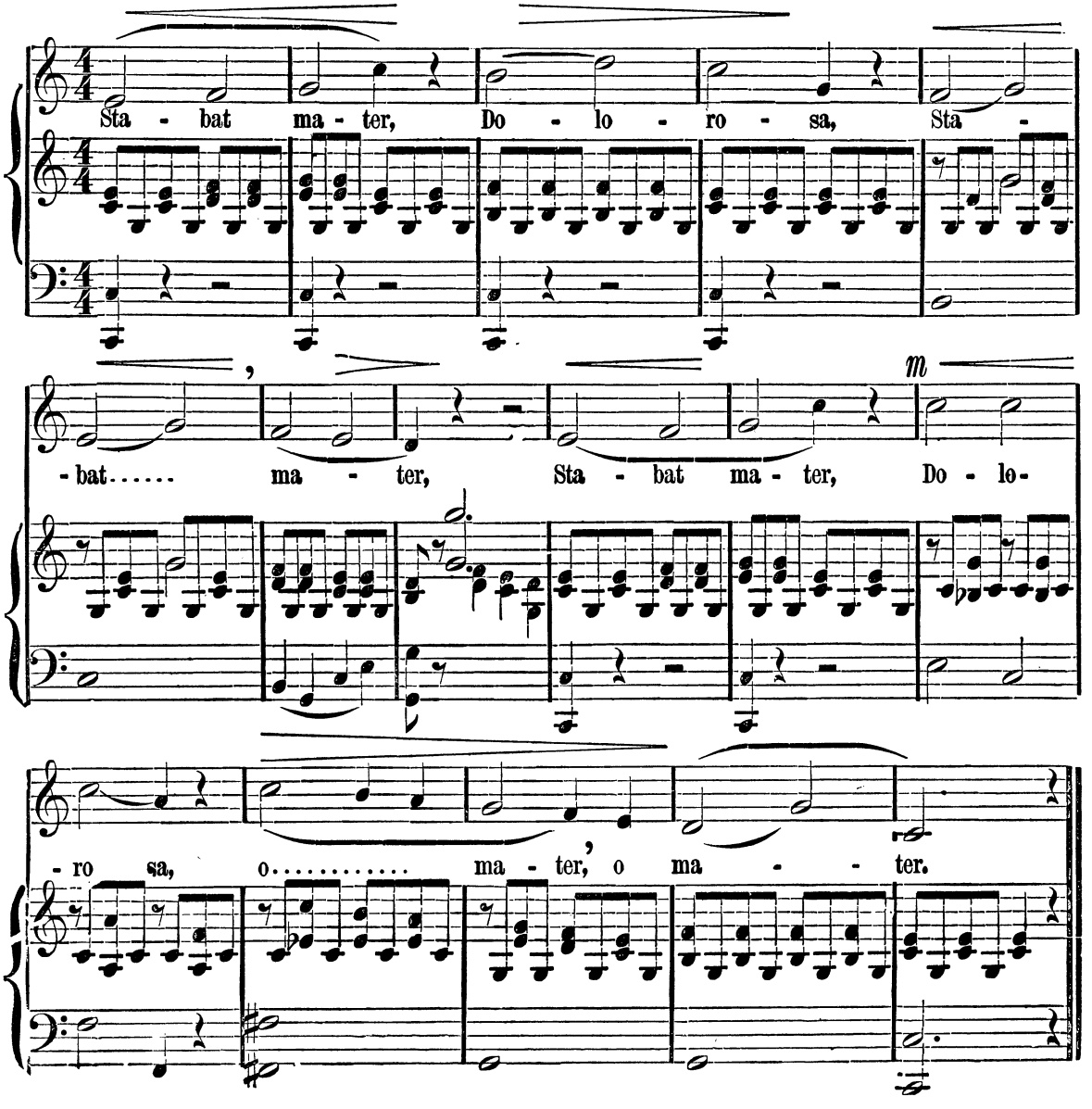
Moderato.

ETUDE.



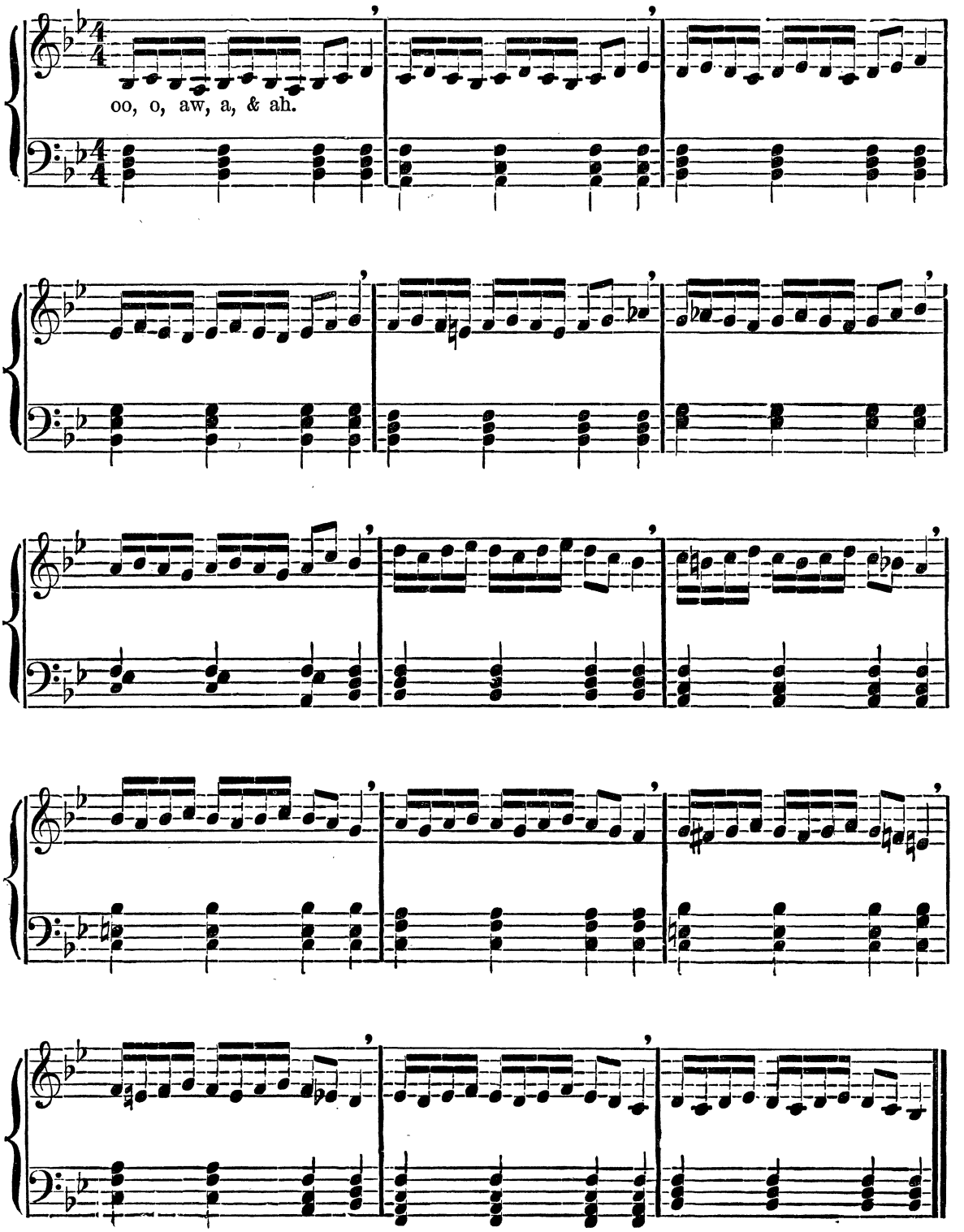

f
- ri - a, o..... me - mo - ri - a.

NO. 24. ETUDE.


Sta - bat ma - ter, Do - lo - ro - sa, Sta -
- bat..... ma - ter, Sta - bat ma - ter, Do - lo -
m
- ro sa, o..... ma - ter, o ma - - ter.

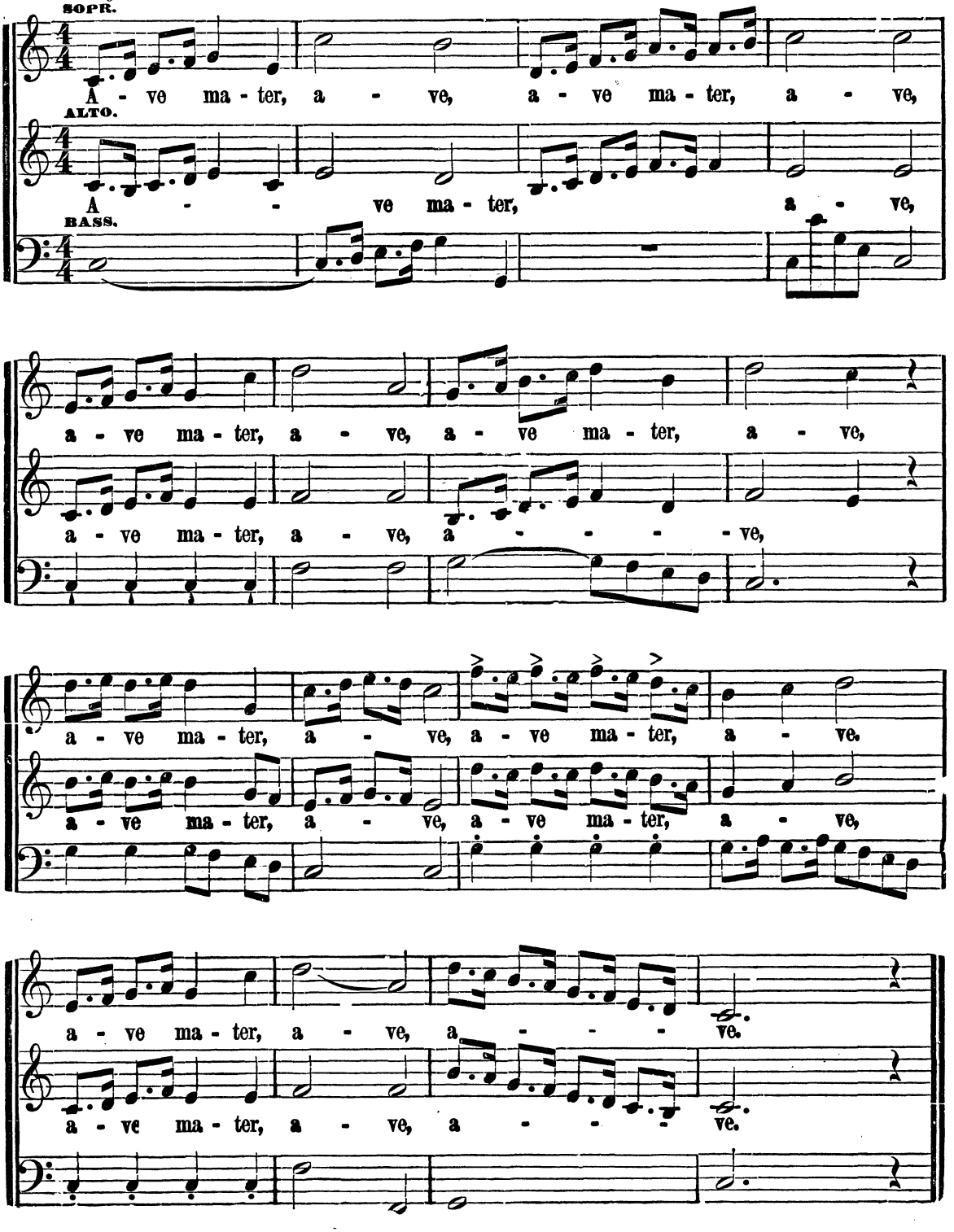
Vocalizing Exercises.

No. 25.



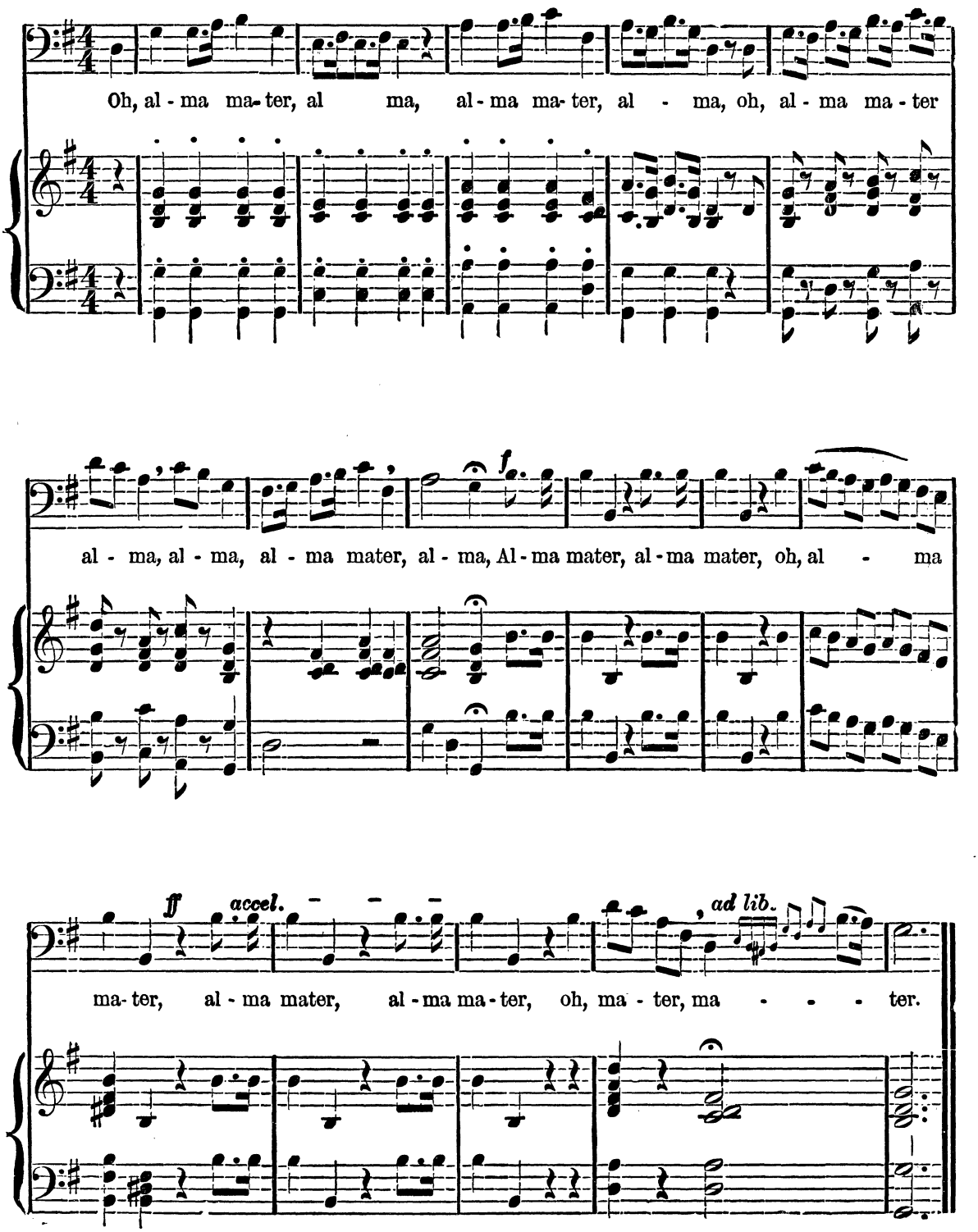
NO. 26. Etude in three parts.

Allegro moderato.



Etude, for Bass or Baritone.

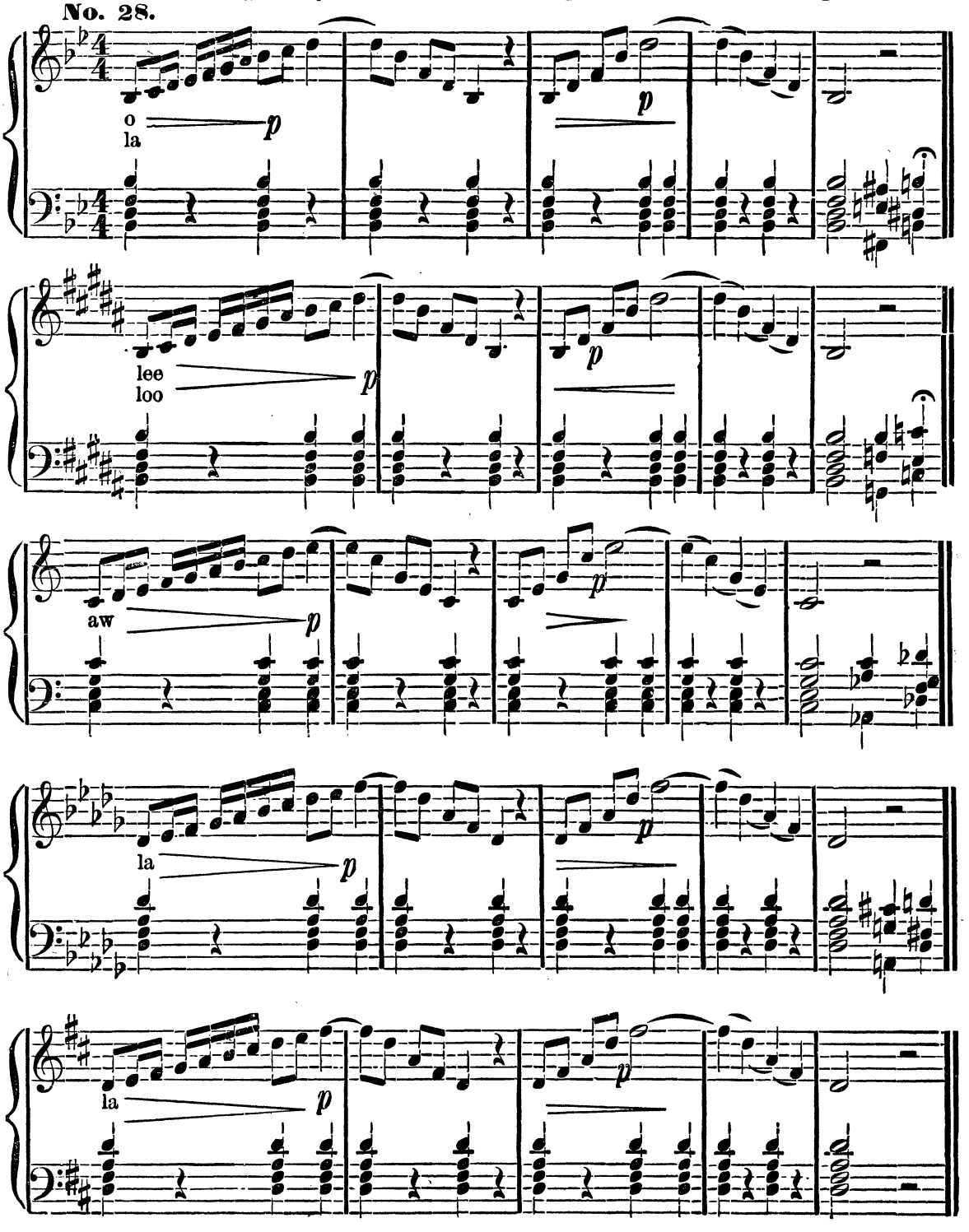
No. 27.



Extending the Compass.

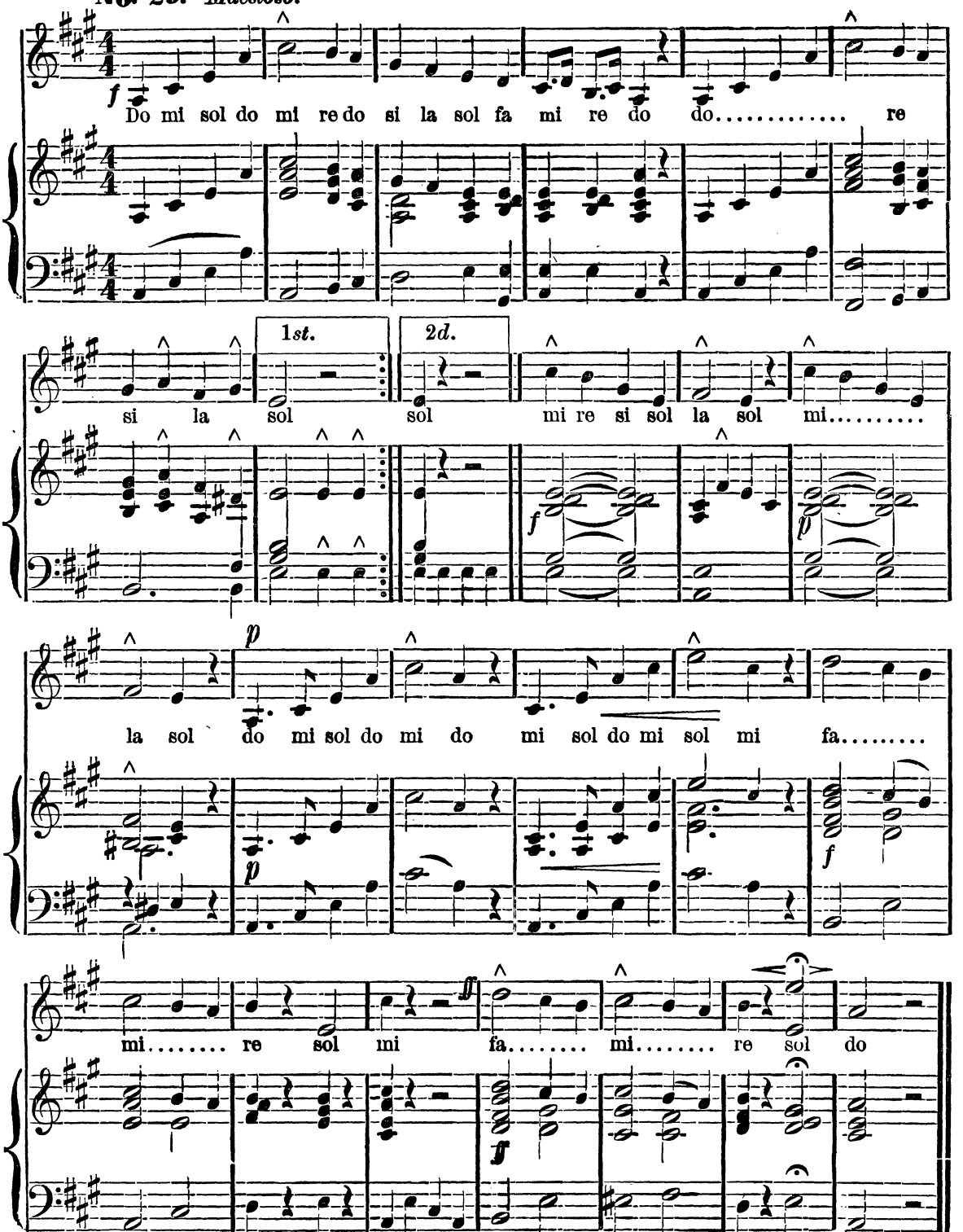
During the first practice of the following exercise, observe the marks of expression; subsequently, reverse them—i. e., begin softly and crescendo in ascending, and diminish in descending.

No. 28.



Solfeggio.

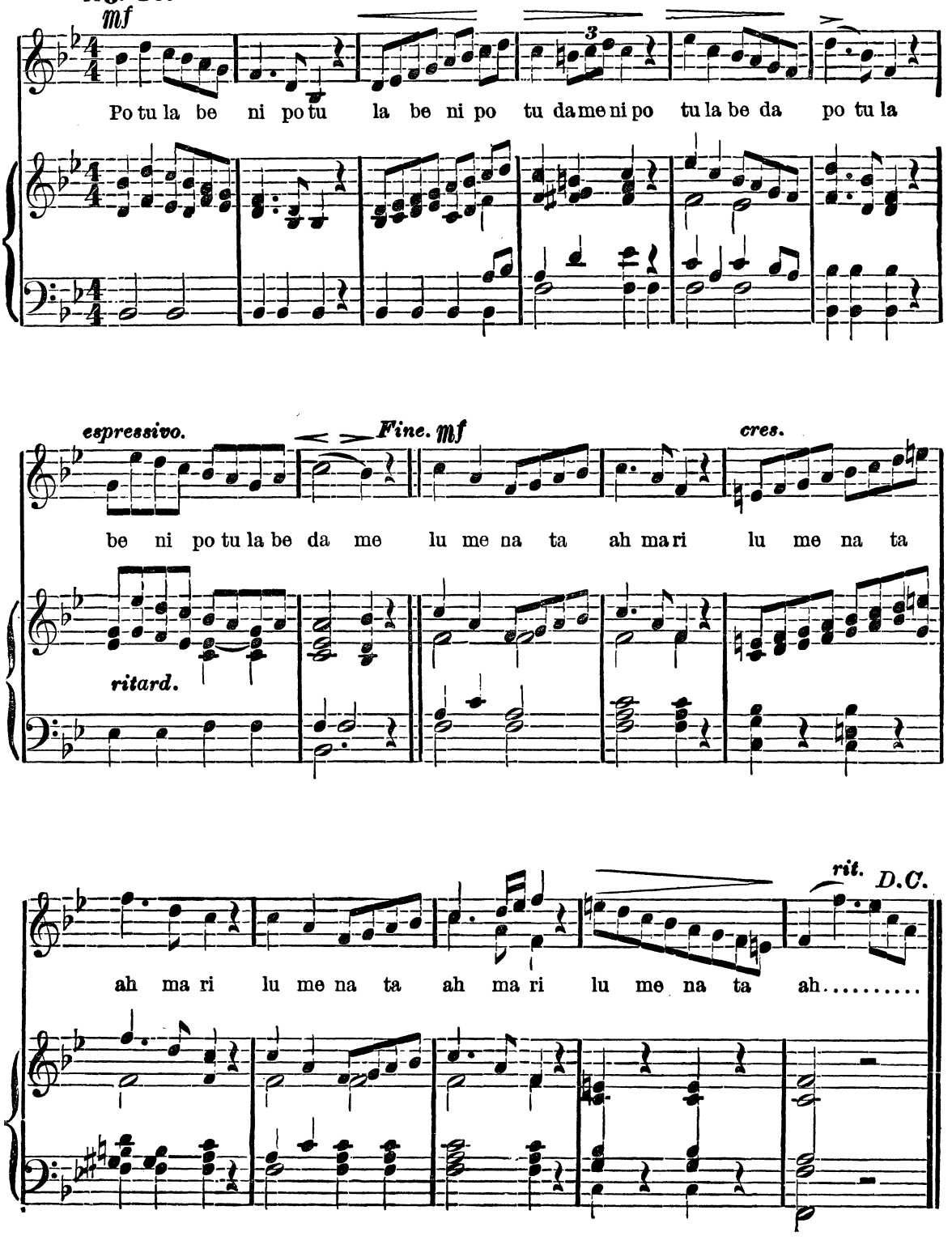
No. 29.* *Maestoso.*



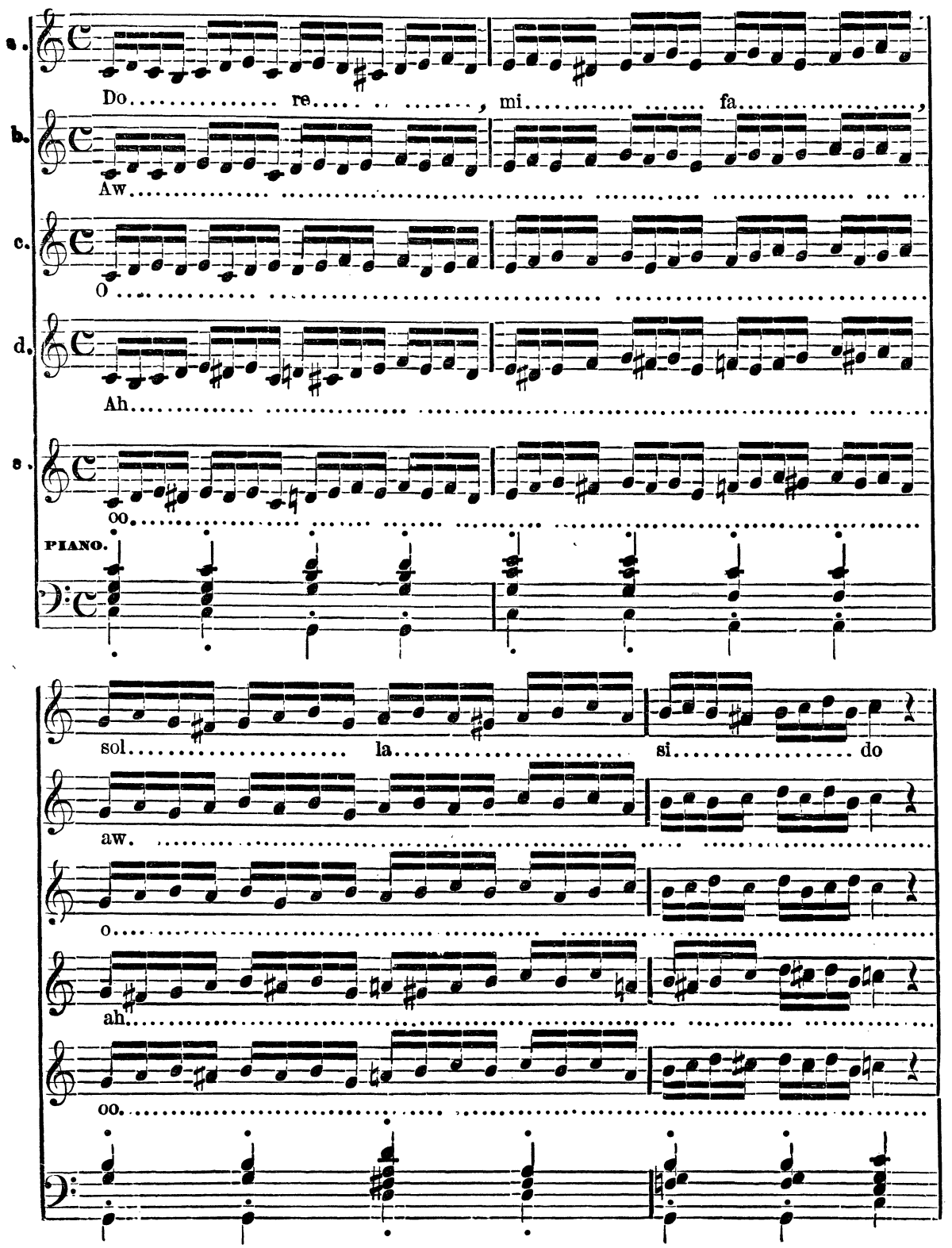
* Transpose to the keys of B♭ and C for soprano and tenor voices.

Solfeggio.

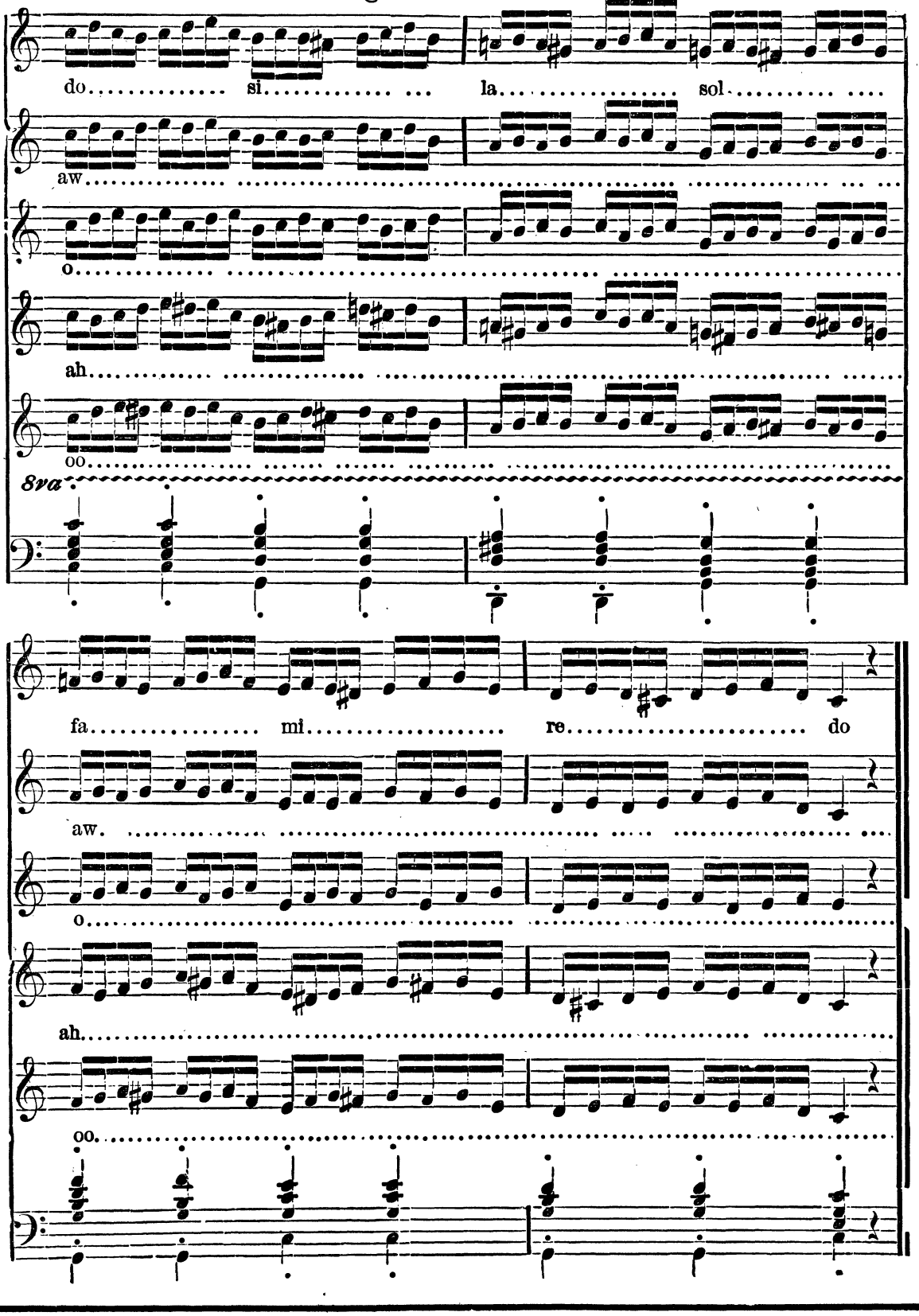
No. 30.



No. 31. Vocalizing Exercises.



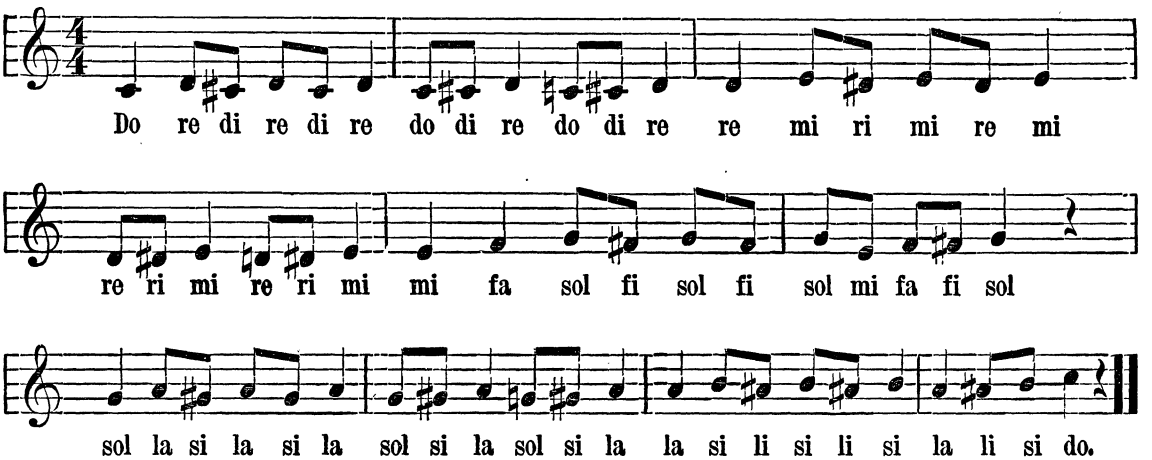
Vocalizing Exercises. Concluded.



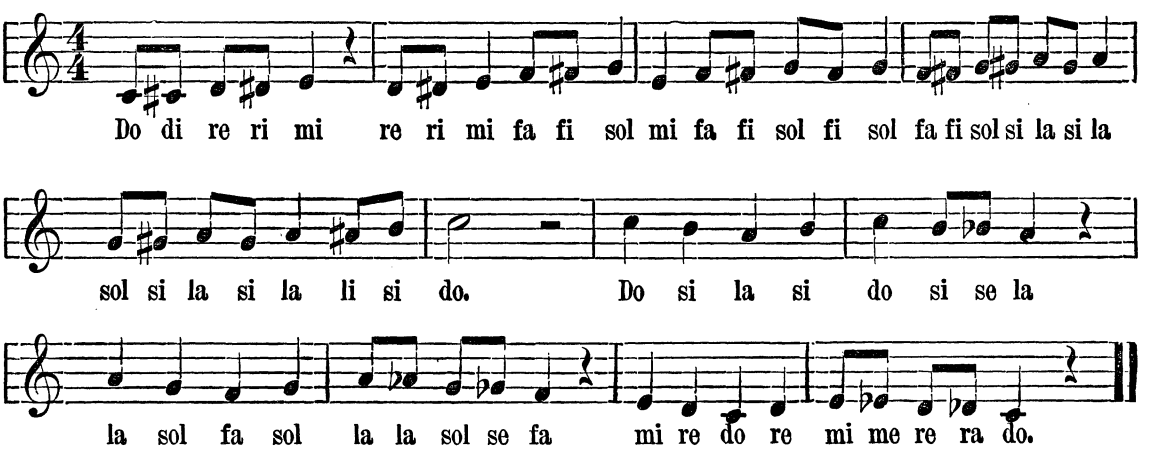
Chromatic Exercises.

To insure delicacy and certainty of intonation, chromatic exercises should at first be practiced in quite moderate tempo, using an instrument in perfect tune as a guide to the voice. Although such practice is not very agreeable, yet it is highly important.

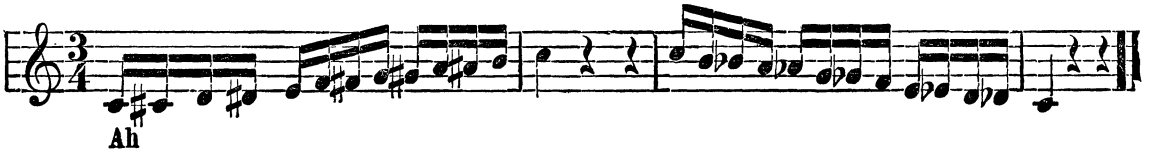
No. 32.



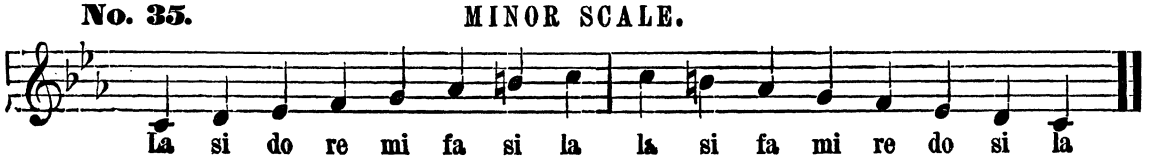
No. 33.



No. 34. CHROMATIC SCALE.

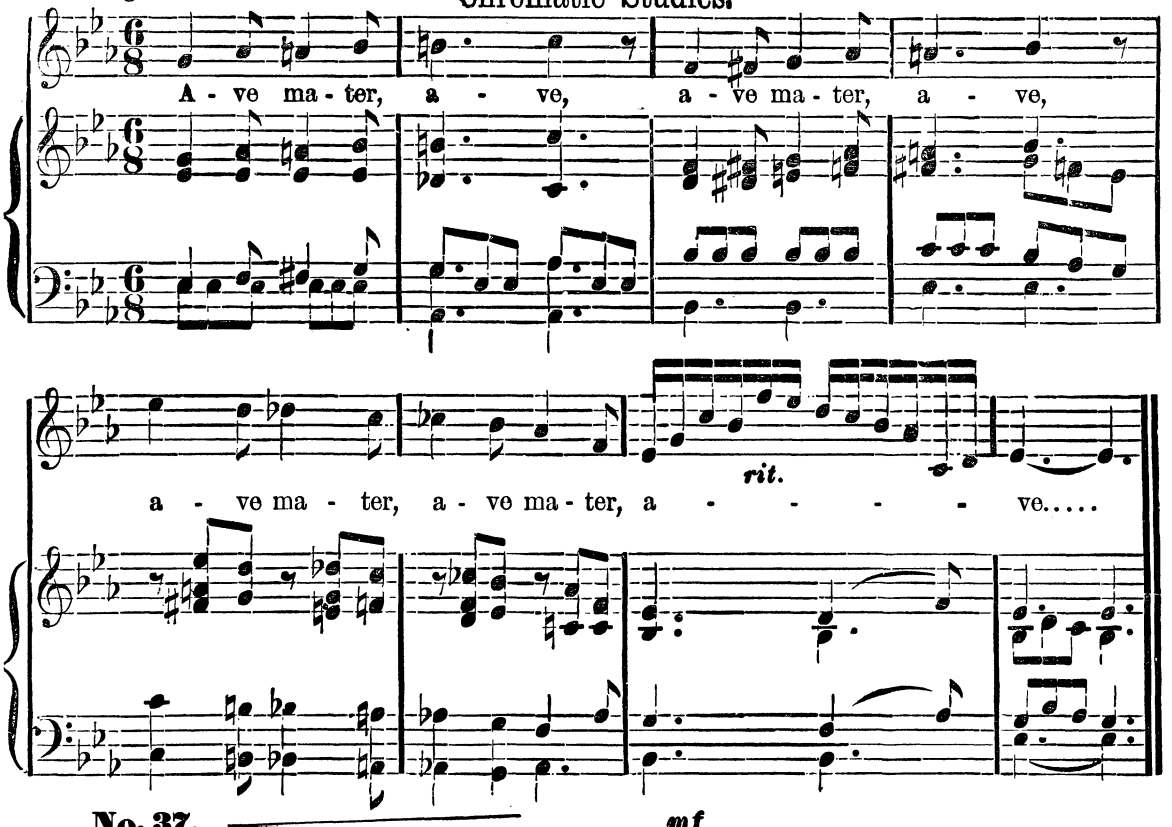


No. 35. MINOR SCALE.

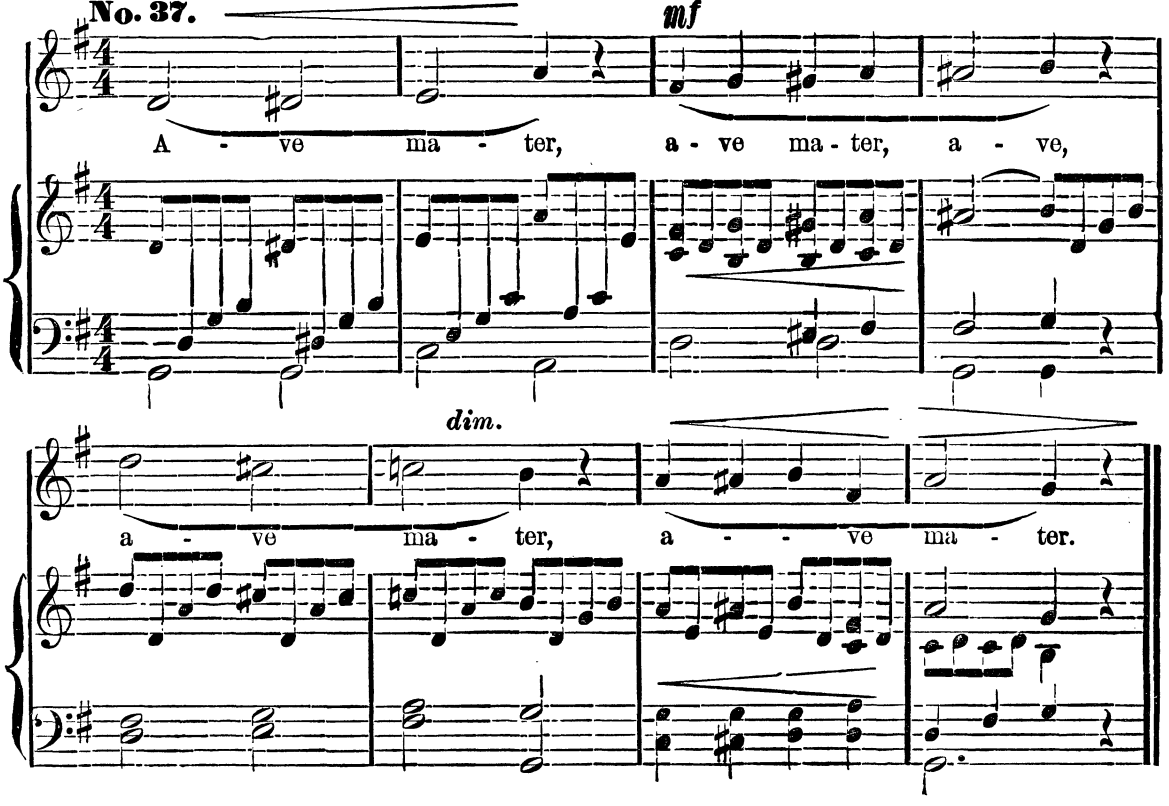


Chromatic Studies.

No. 36.

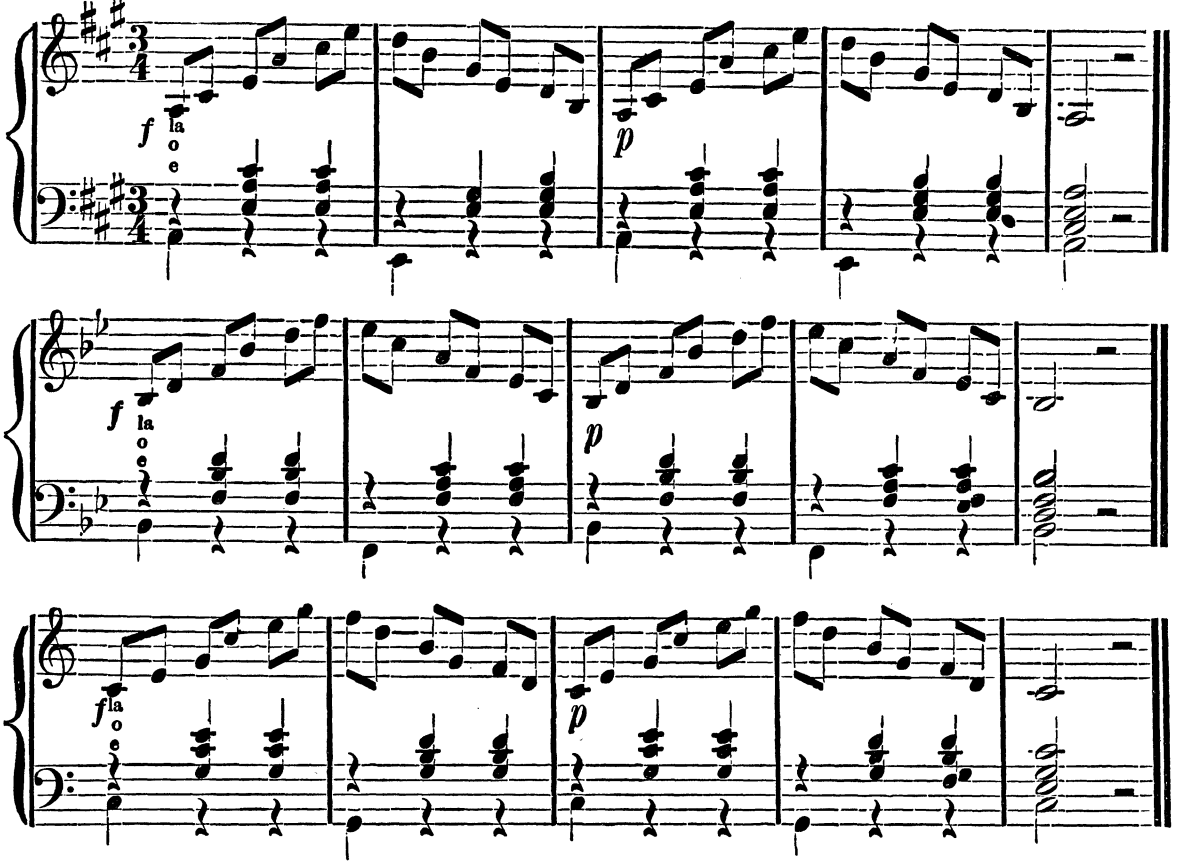


No. 37.

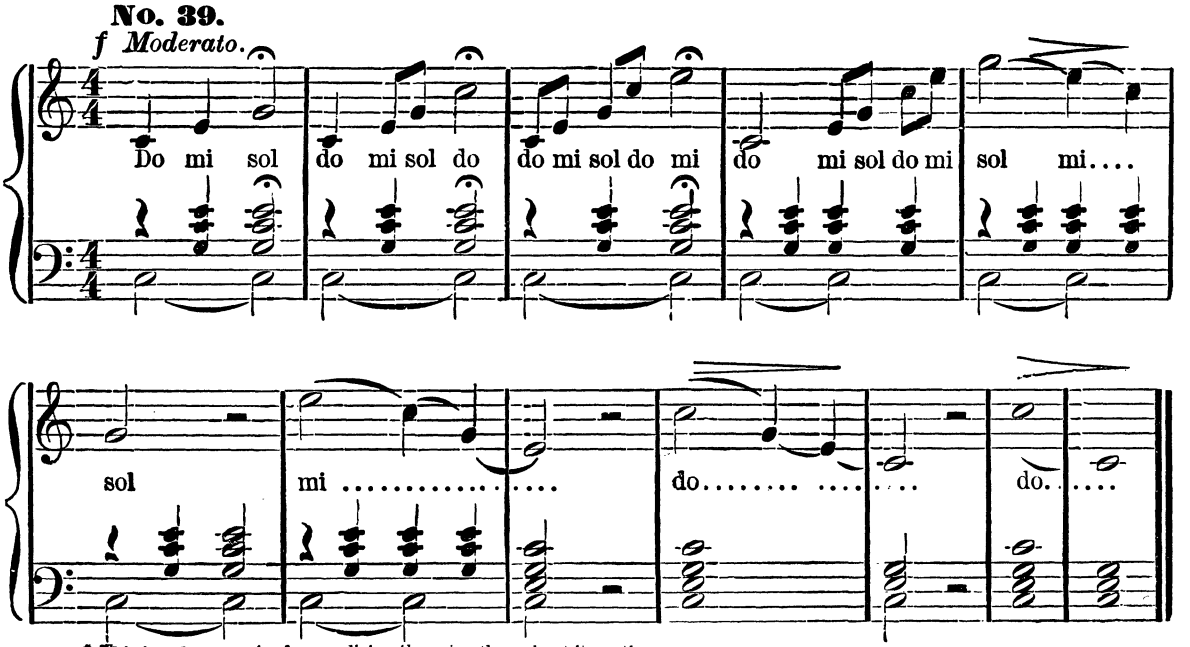


* Exercise for blending the extremes of the voice, with the middle tones.
Slowly at first, then somewhat rapidly without breathing.

No. 38.



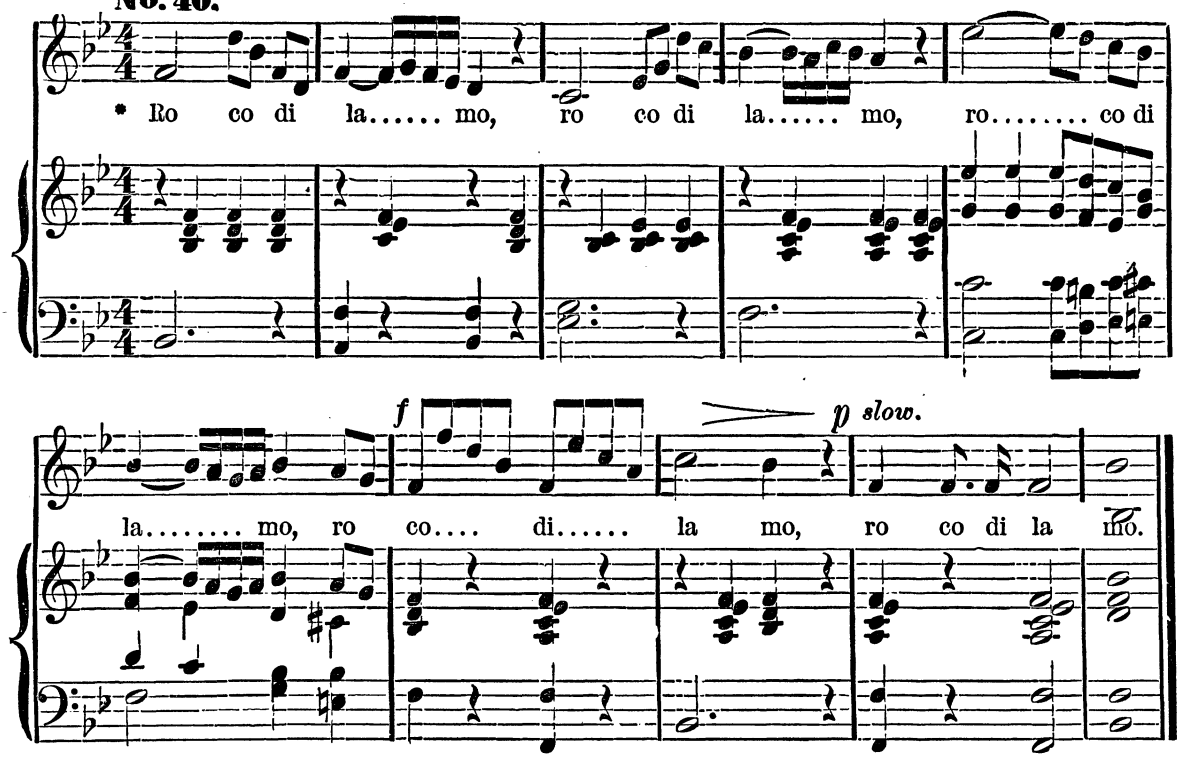
No. 39.



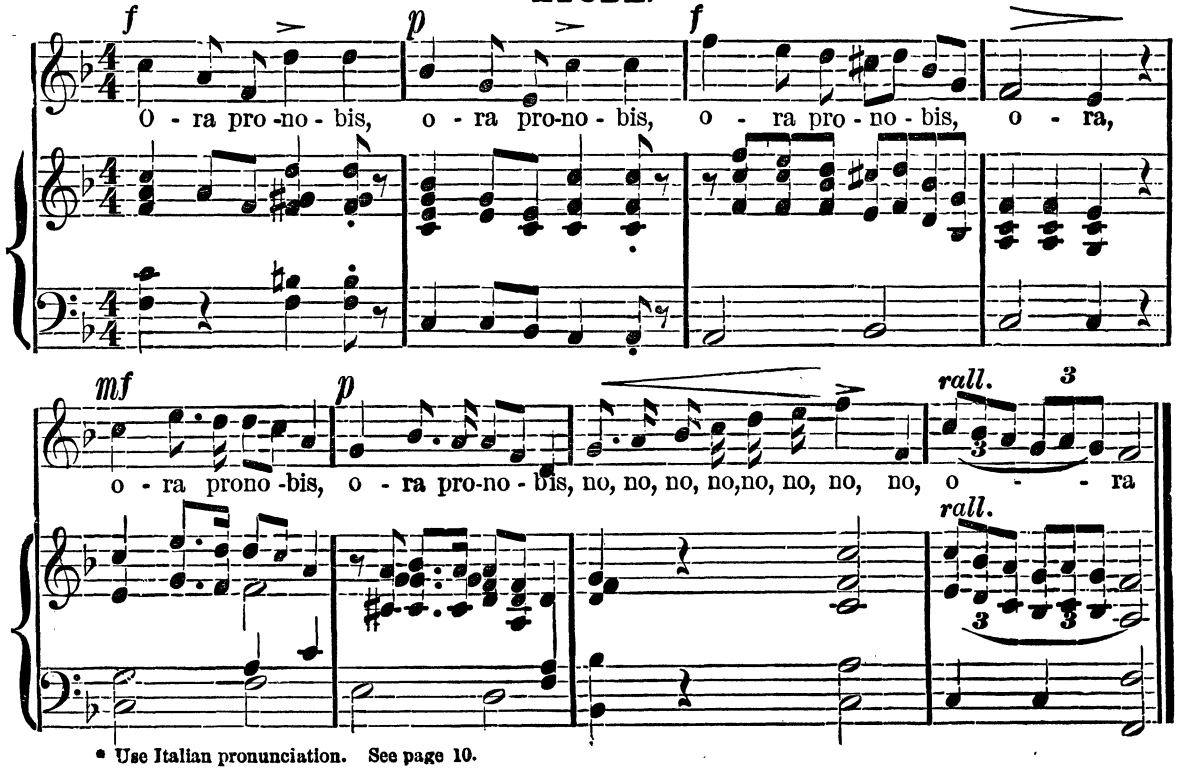
* This is a fine exercise for equalizing the voice throughout its entire compass.

Etude for Tenor or Soprano.

No. 40.



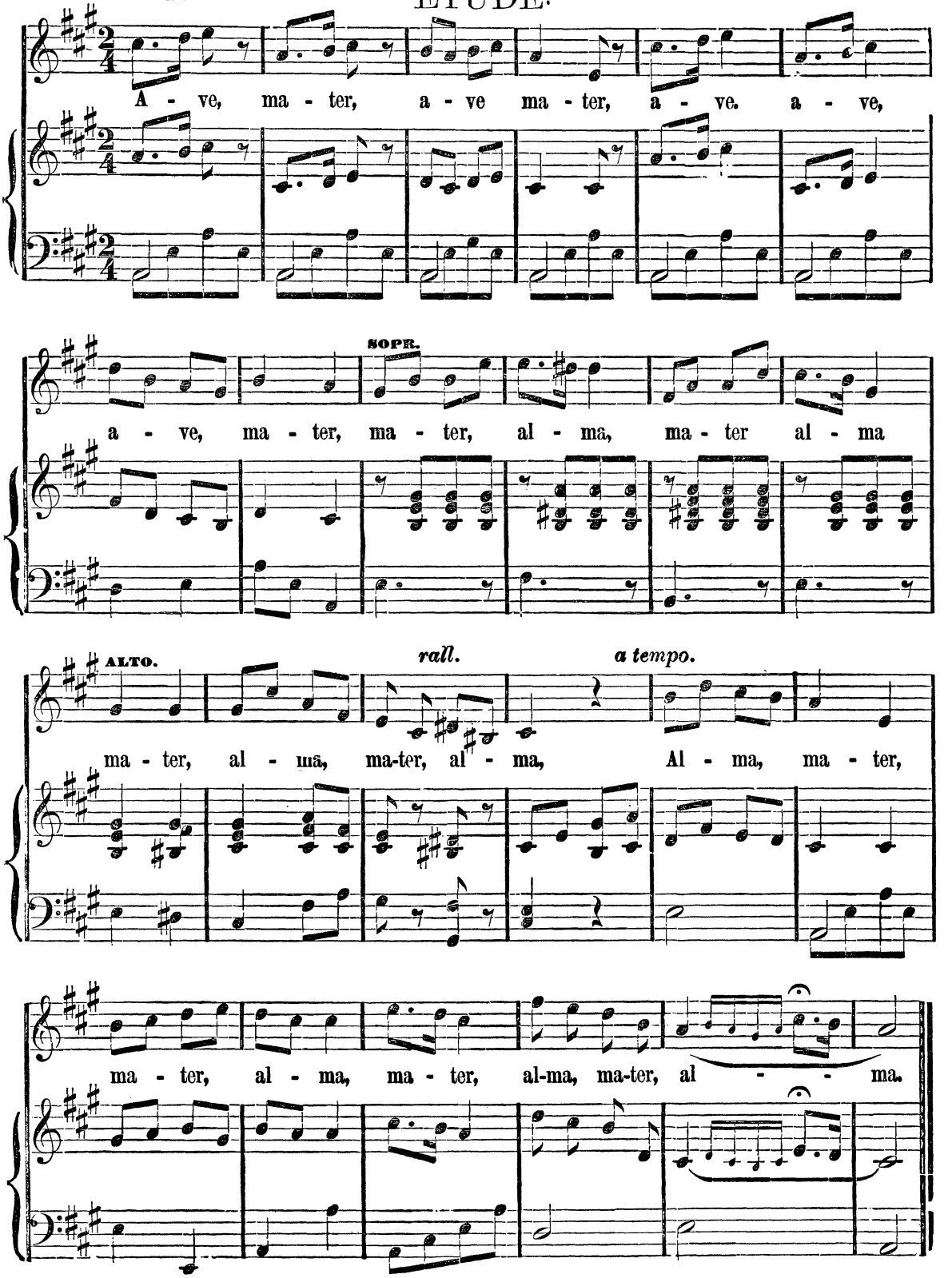
No. 41. ETUDE.



* Use Italian pronunciation. See page 10.

NO. 42.

ETUDE.


A - ve, ma - ter, a - ve ma - ter, a - ve. a - ve,
SOPR.
a - ve, ma - ter, ma - ter, al - ma, ma - ter al - ma
ALTO.
rall.
a tempo.
ma - ter, al - ma, ma-ter, al - ma, Al - ma, ma - ter,
ma - ter, al - ma, ma - ter, al-ma, ma-ter, al - - ma.

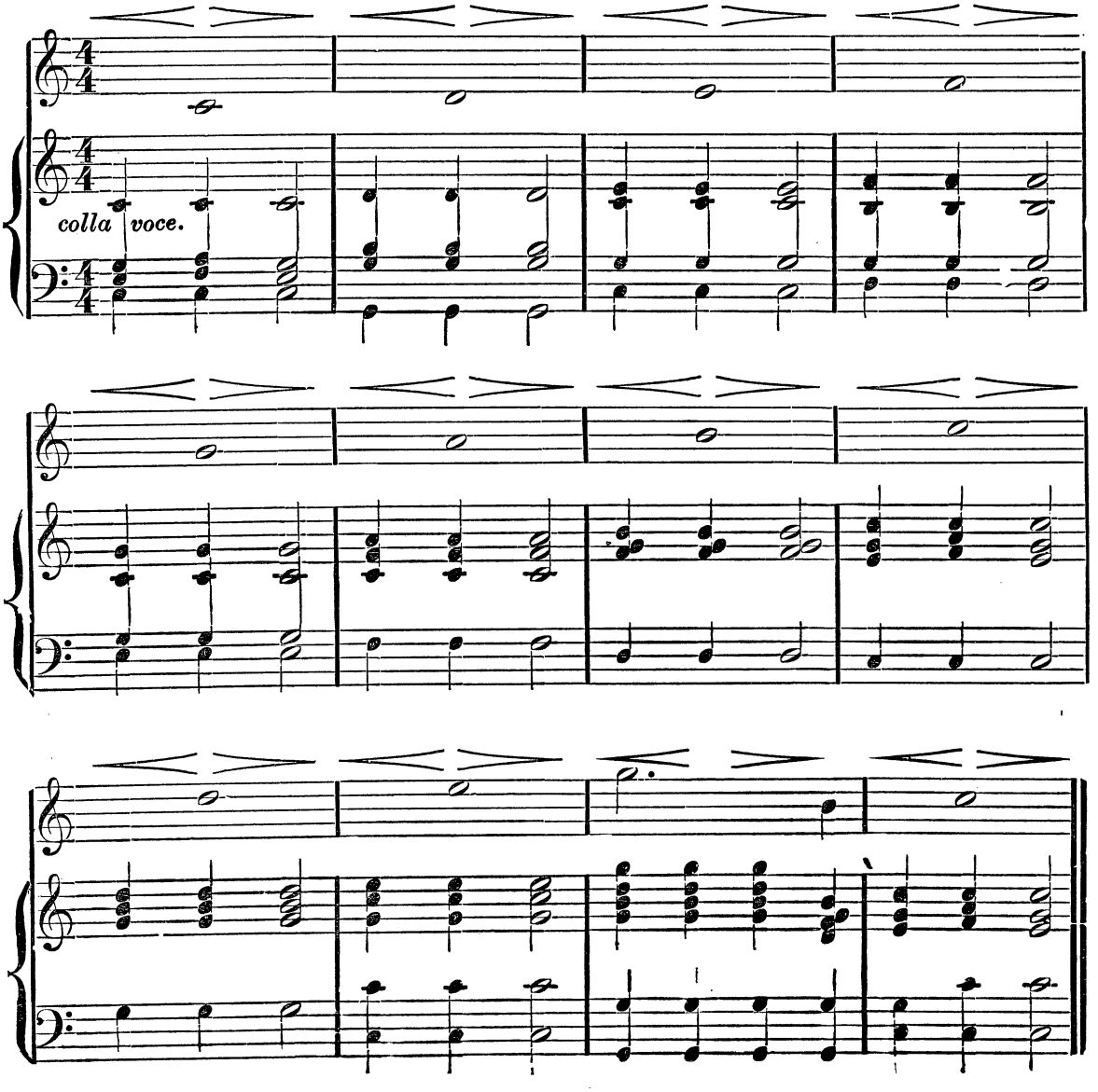
The Practice of the Swell.

The practice of the swell is highly important, as it gives firmness to the voice, and increases its power and volume. The support of the voice should come from the diaphragm and the abdominal muscles. Sustain each tone as long as the breath will allow; never overdoing, however. As this exercise is fatiguing to the voice, it should be practised for a few minutes only at a time, and perhaps three or four times a day. Great care will be necessary to maintain perfect intonation. Practice in a standing position, the body erect, and the tongue as flat in the mouth as the vowel used will permit. Take a full inspiration, and let the pressure upon the voice be very gradual.

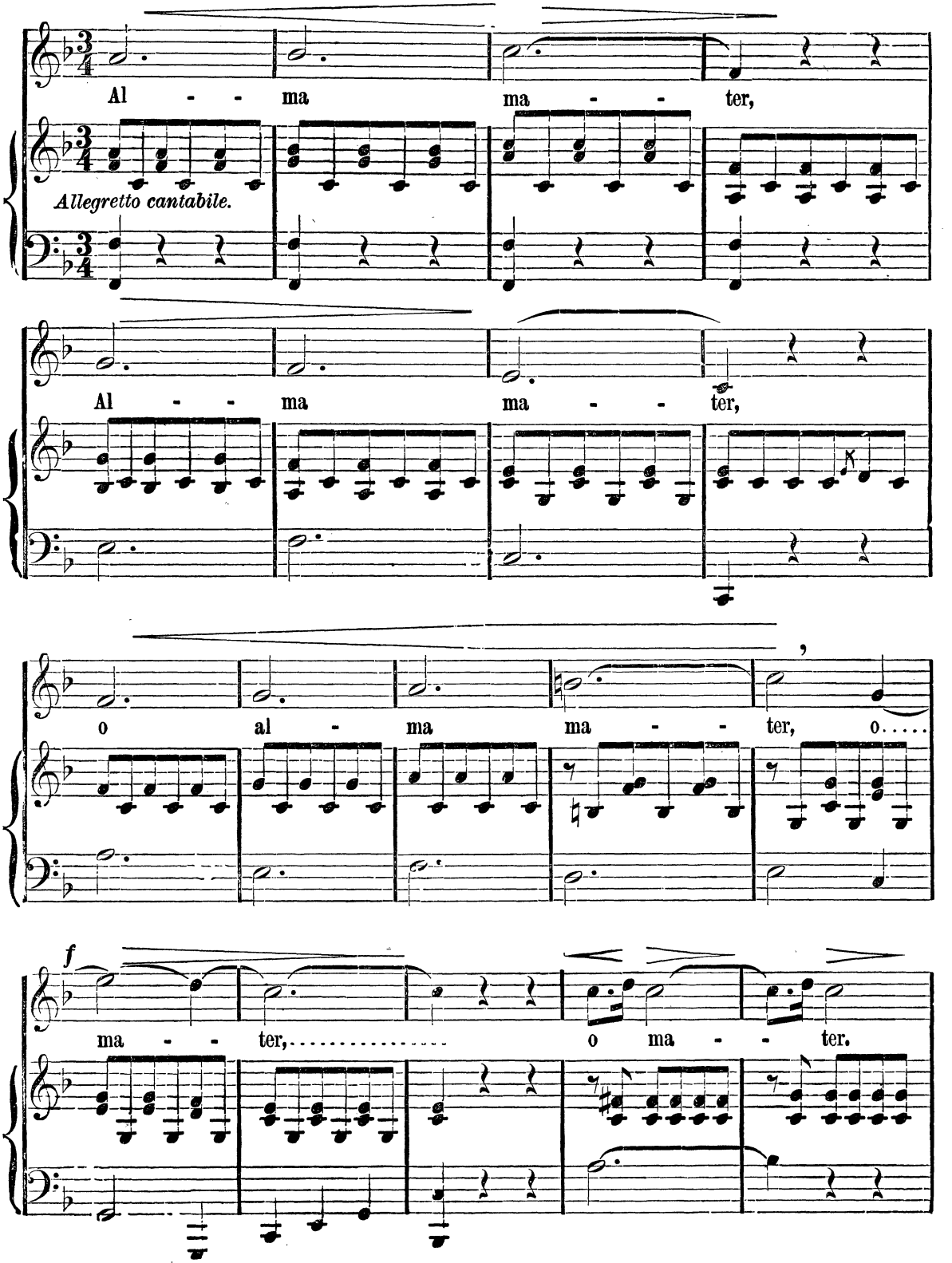
Use the different vowels.

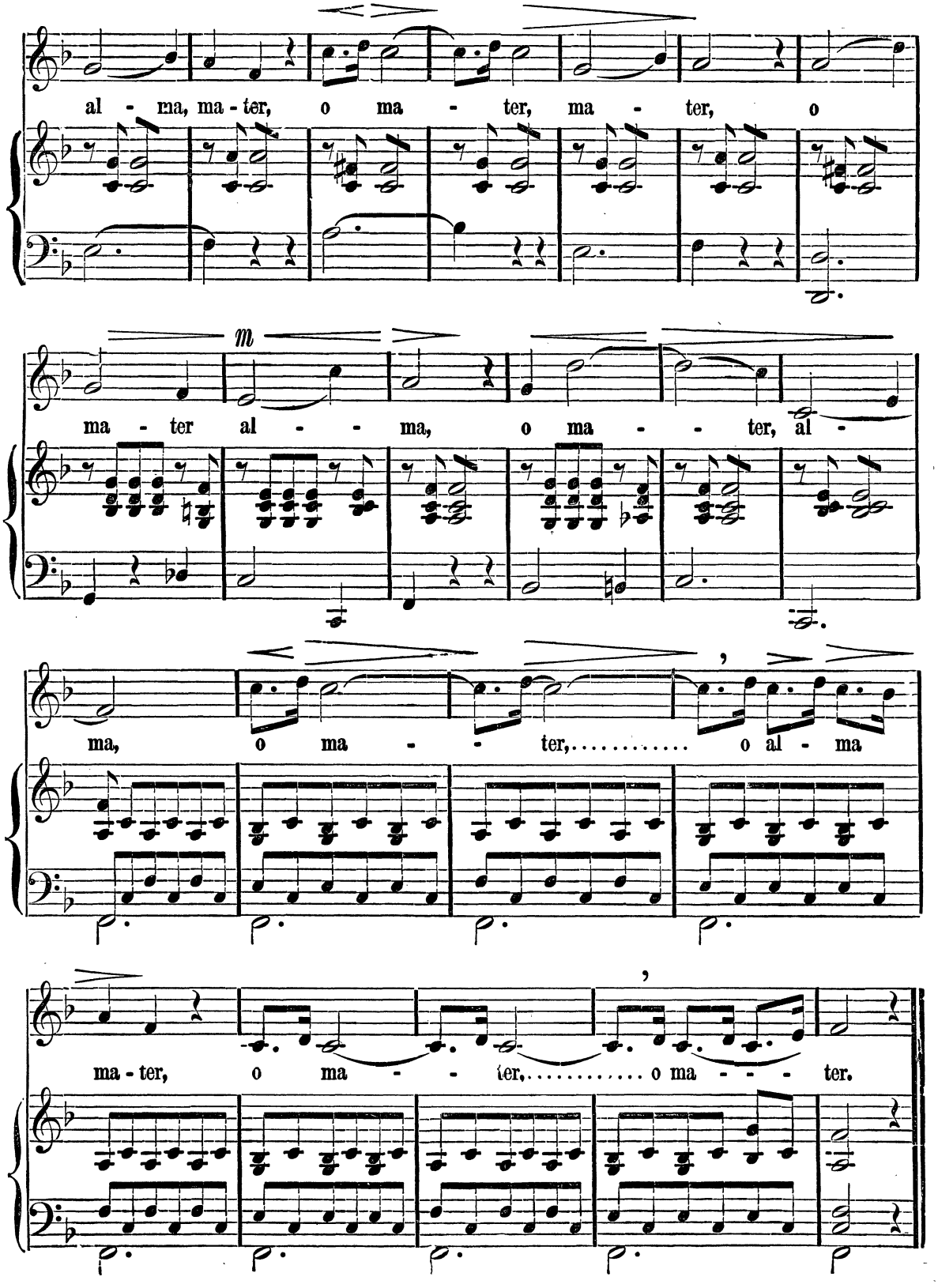
No. 43.

Very slow.



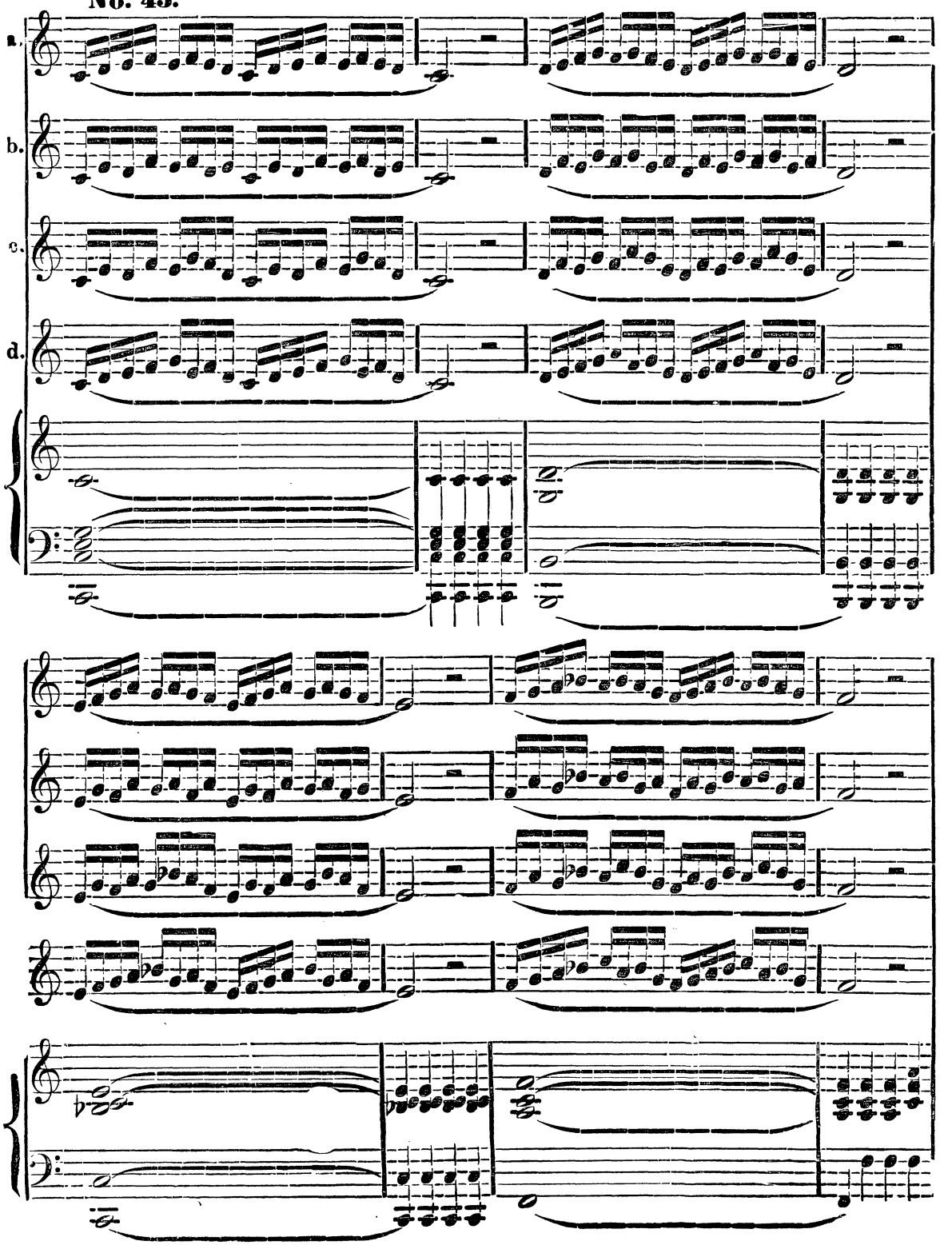
ETUDE.


Al - - ma ma - - ter,
Allegretto cantabile.
Al - - ma ma - - ter,
o al - ma ma - - ter, o.....
f
ma - - ter,..... o ma - - ter.

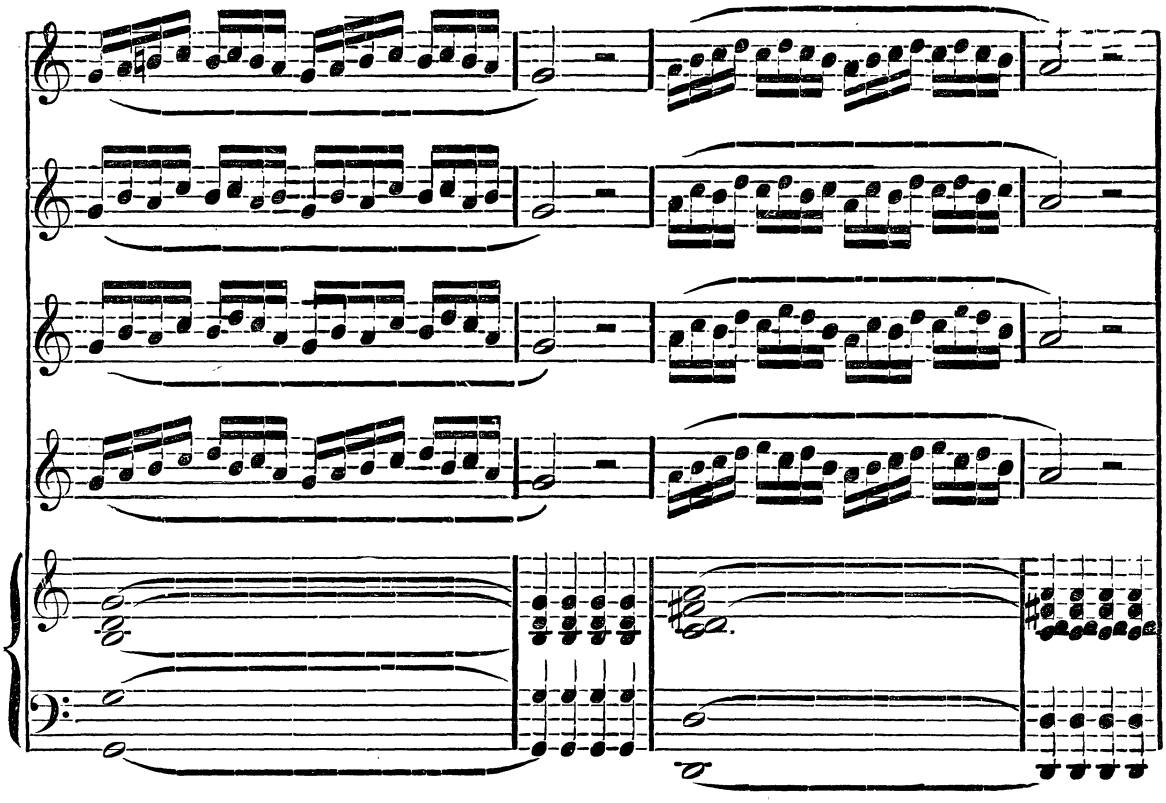

al - ma, ma - ter, o ma - ter, ma - ter, o
m
ma - ter al - - ma, o ma - - ter, al -
ma, o ma - - ter, ... o al - ma
ma - ter, o ma - - ter, ... o ma - - - ter.

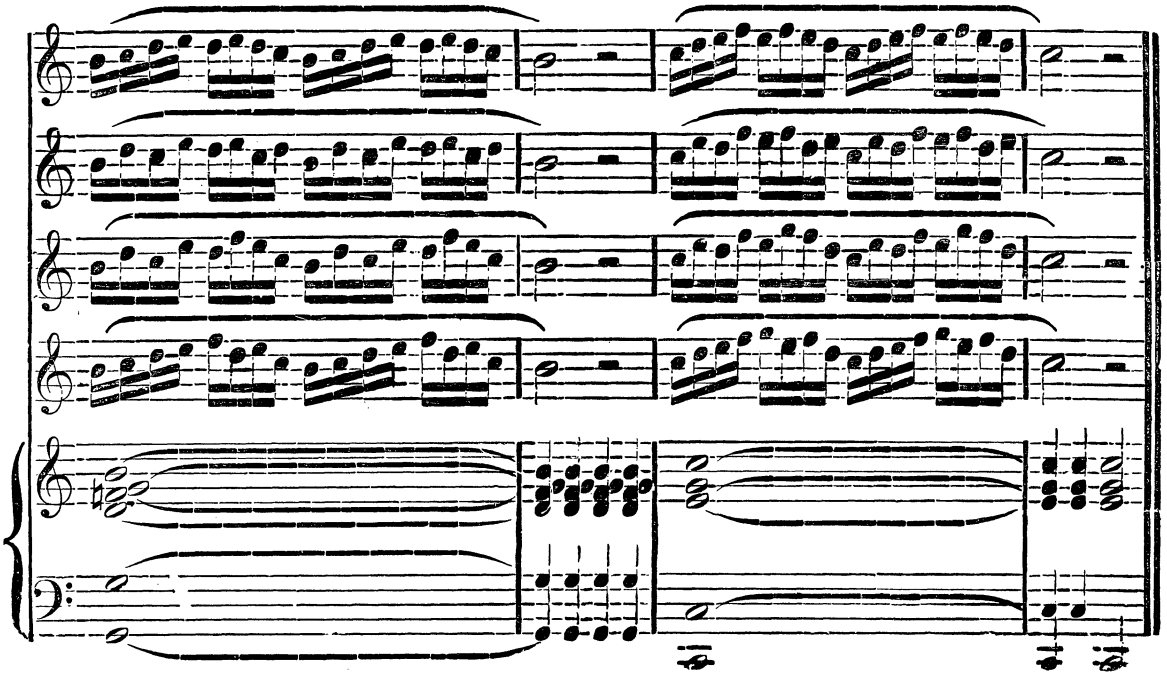
Vocalizing Exercises.

No. 45.



Vocalizing Exercises. Concluded.

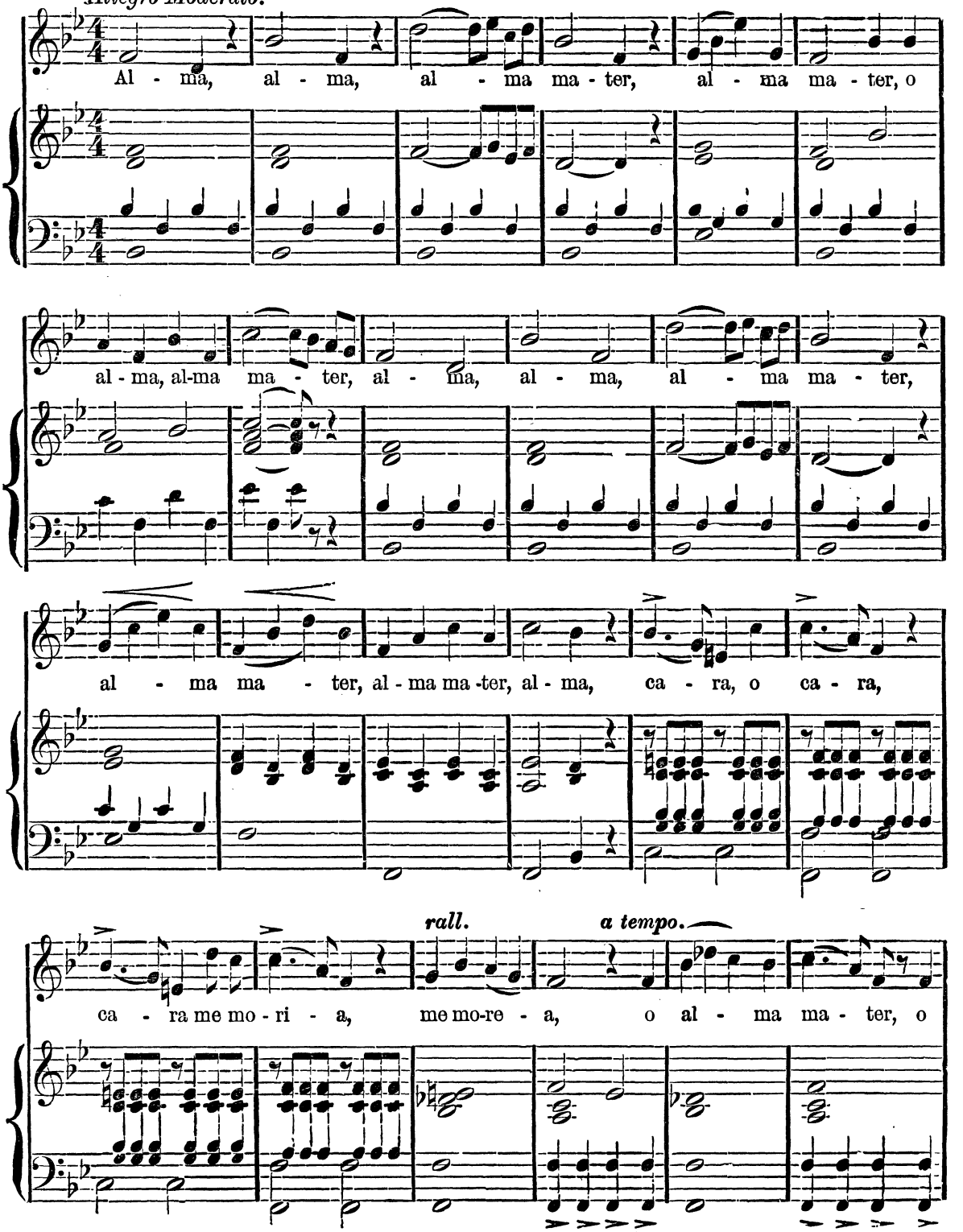




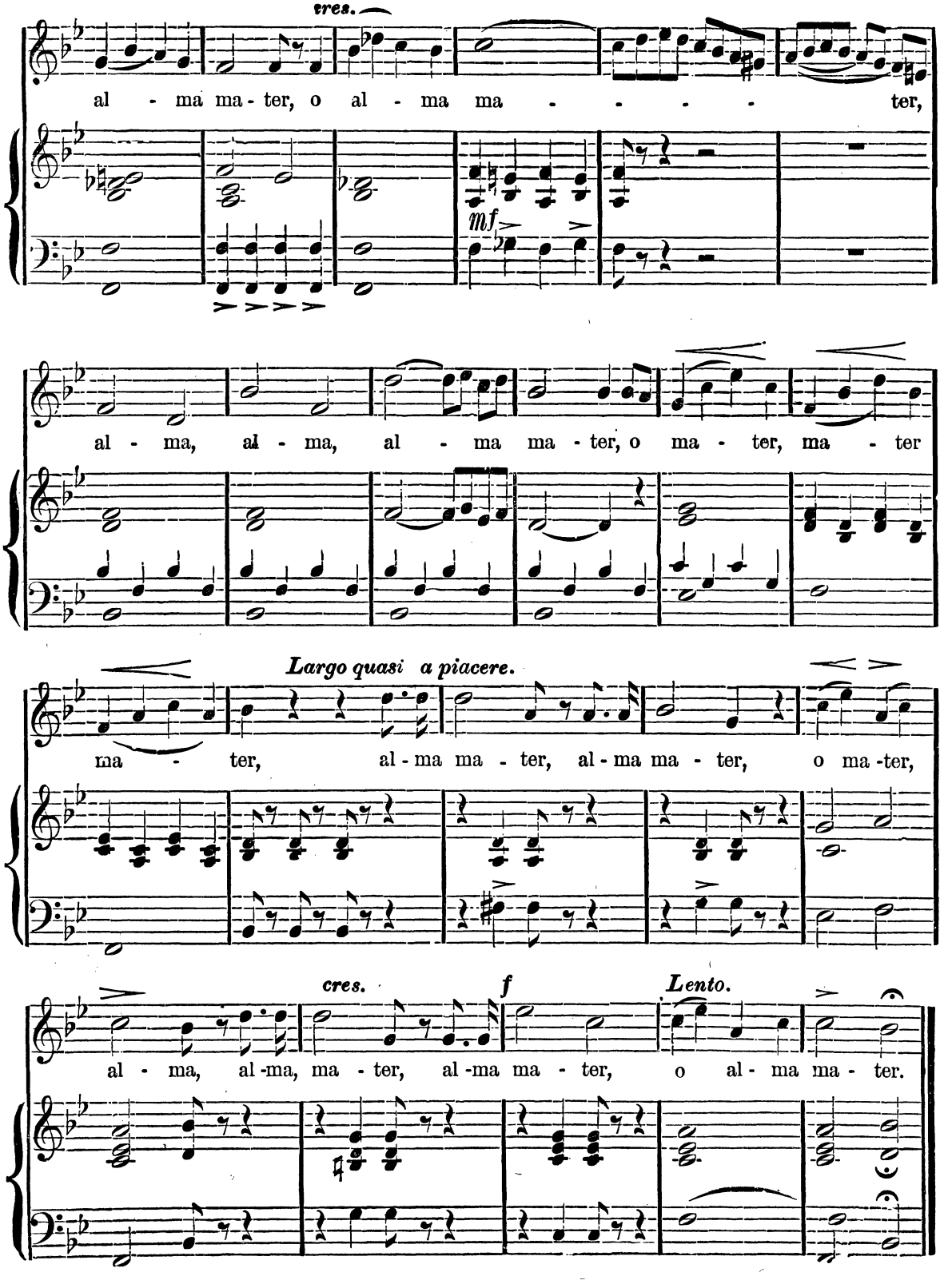
Etude for Mezzo Soprano.

No. 46.

Allegro Moderato.

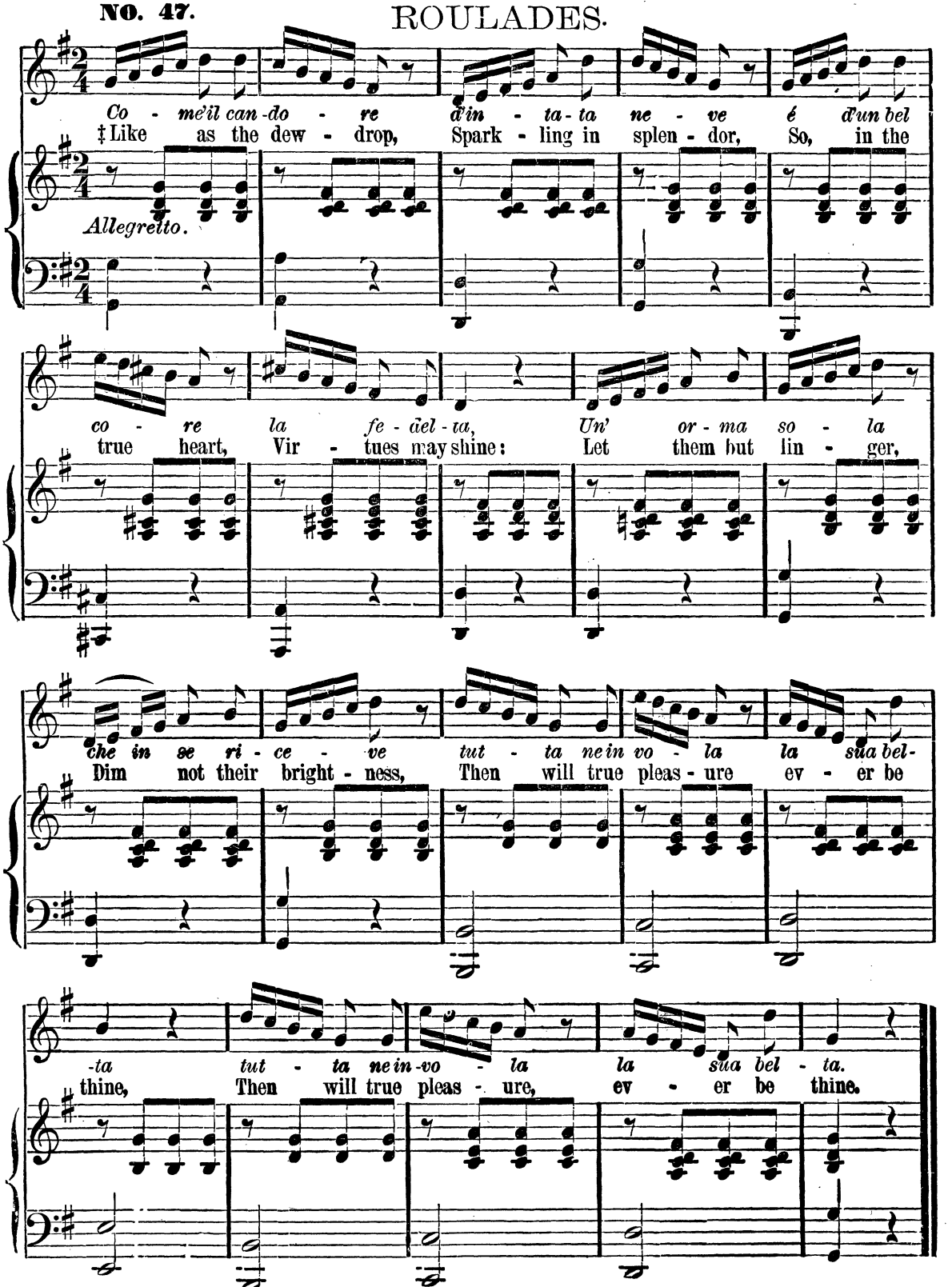


Etude. Concluded.



NO. 47.

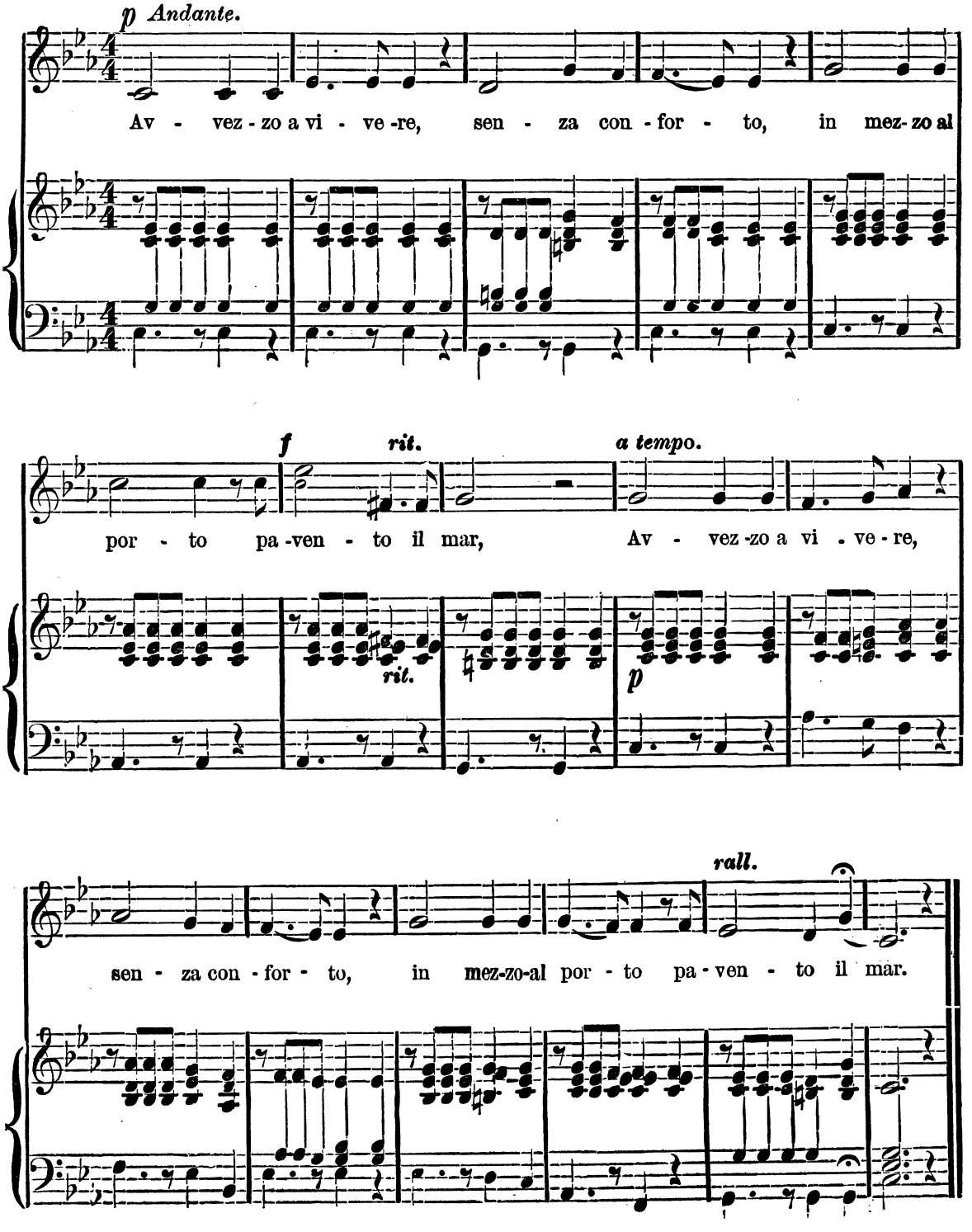
ROULADES.



‡ English words by Mrs M G. CLARK.

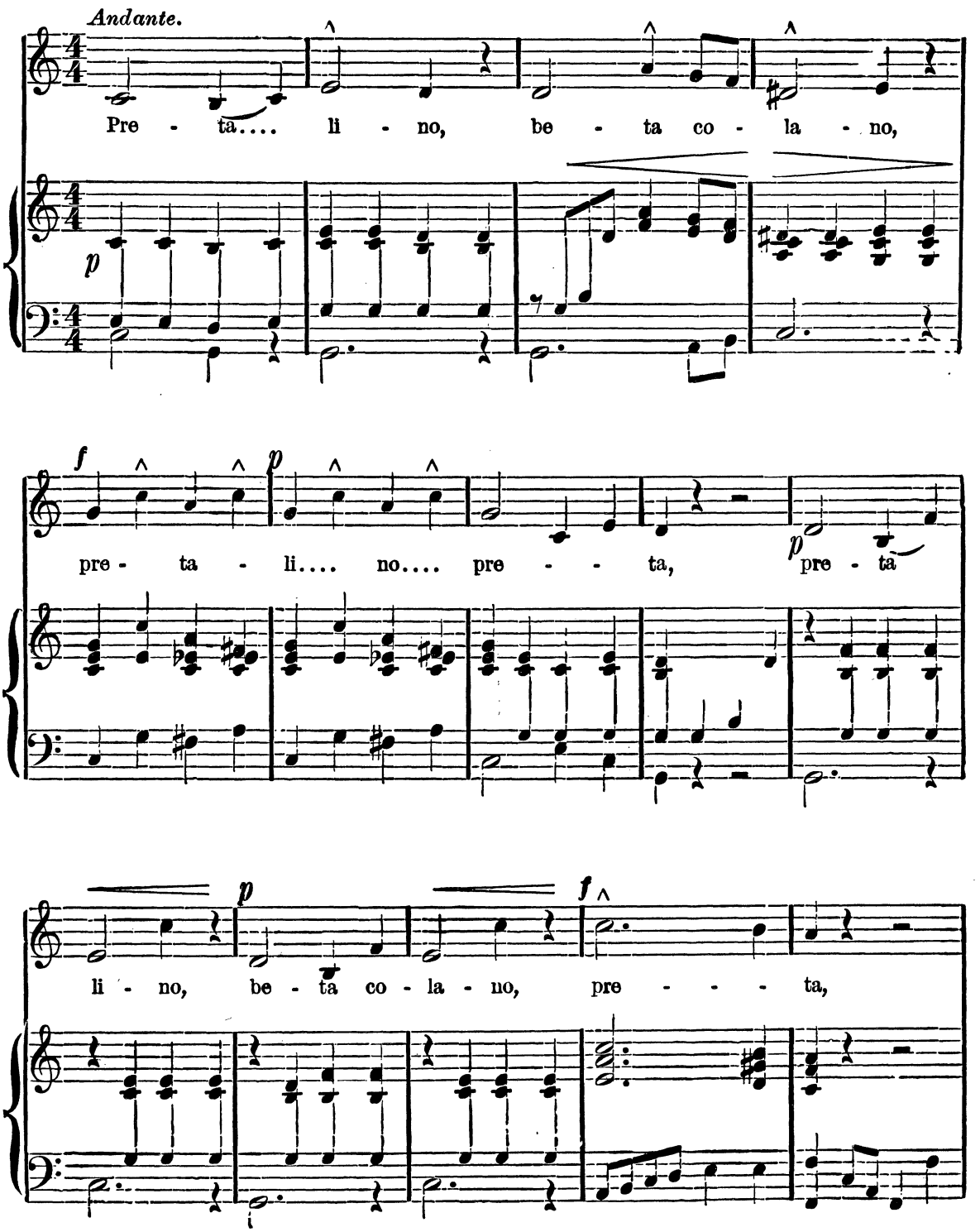
Etude For Alto or Bass.

No. 48.

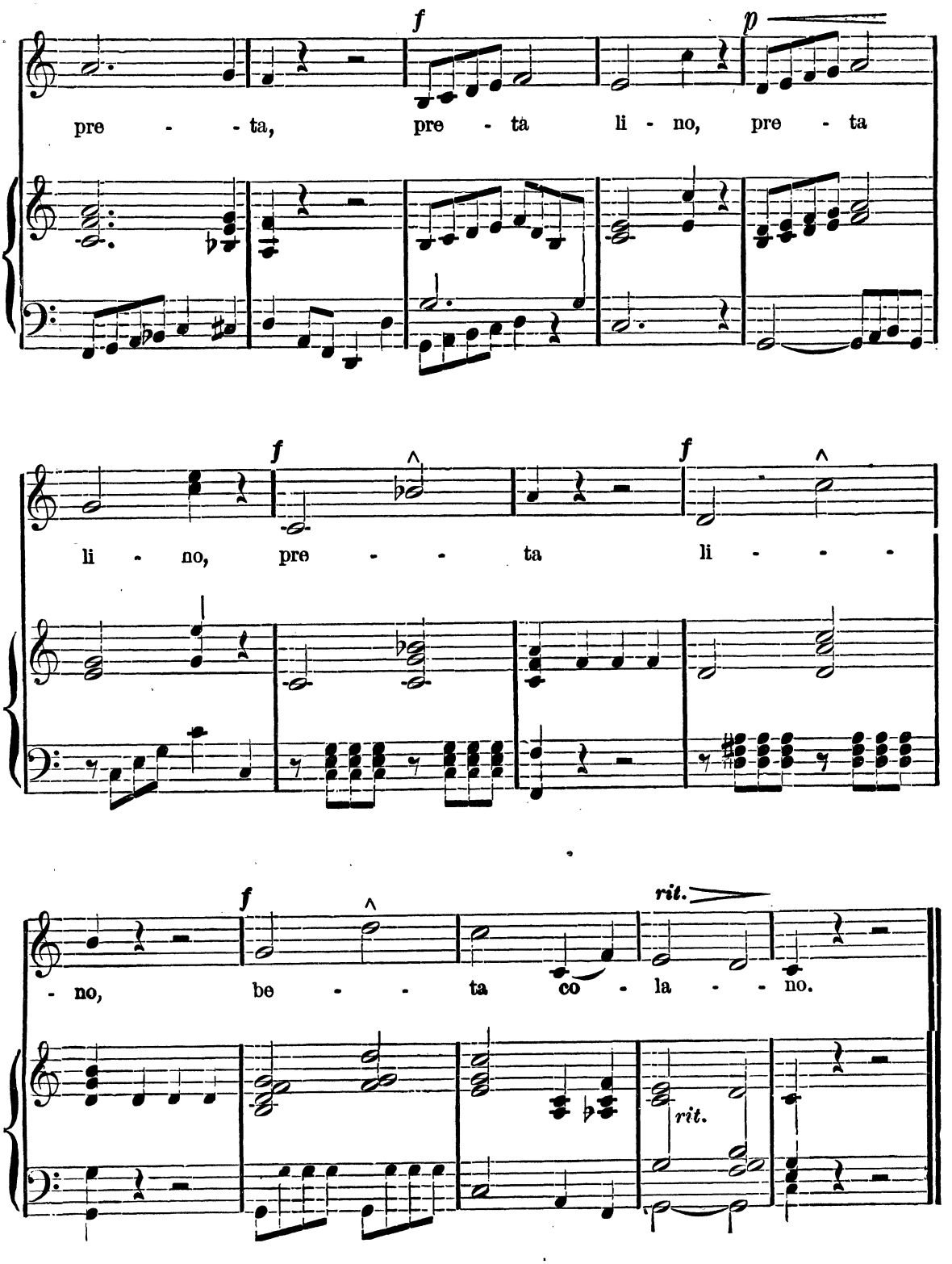


Etude For Alto or Bass.

No. 49.

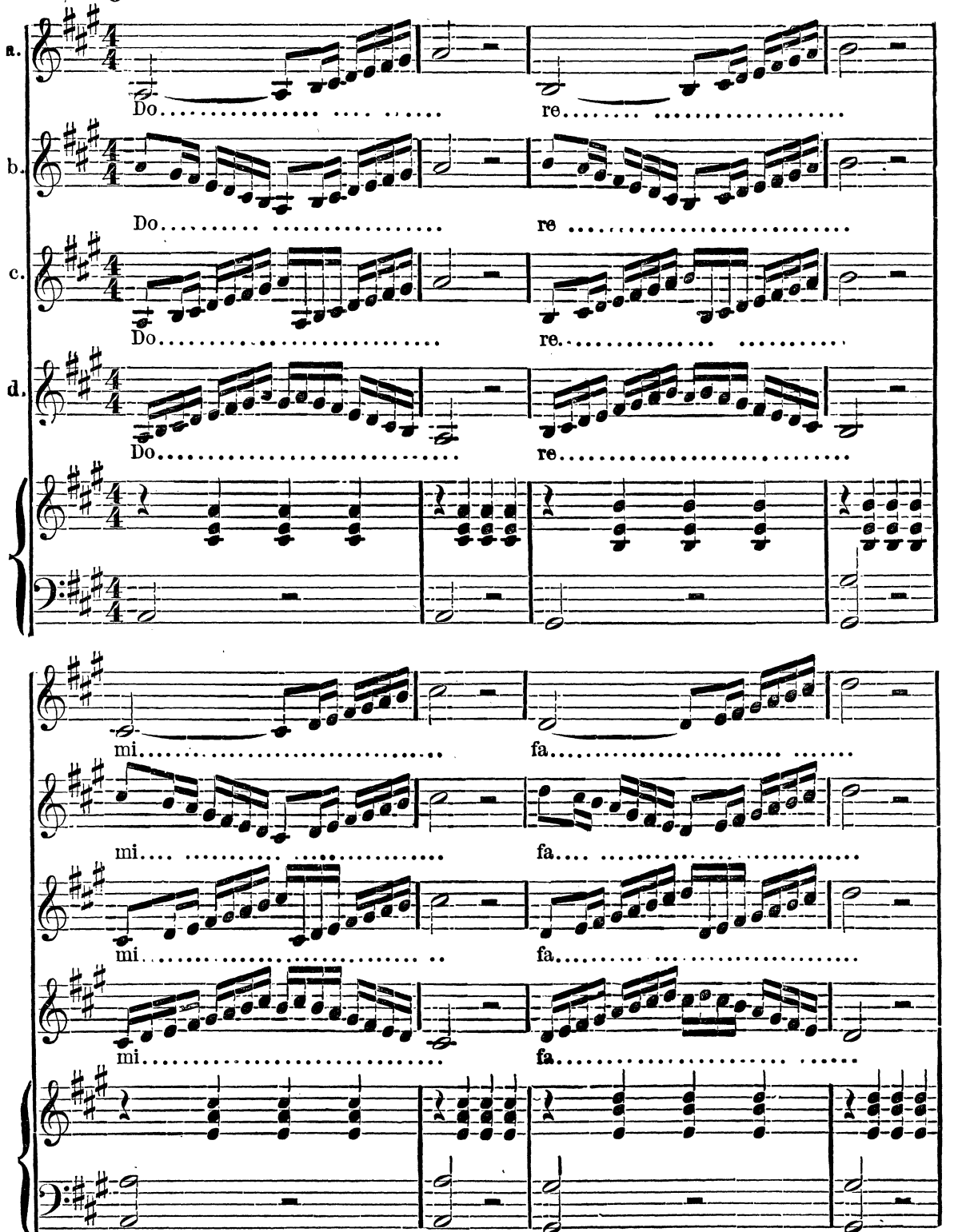


Etude. Concluded.



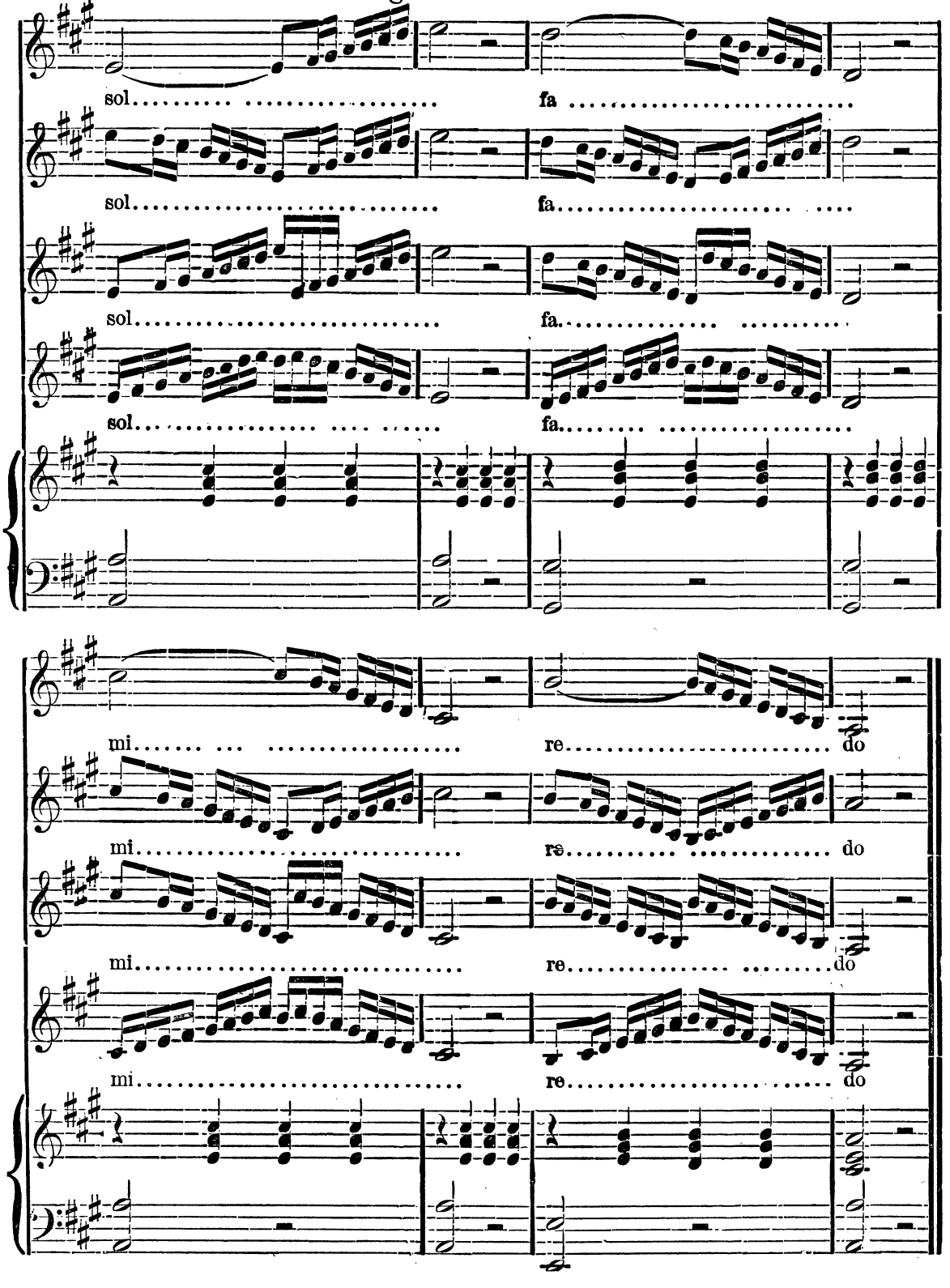
Vocalizing Exercises. For Alto or Bass.*

No. 50.



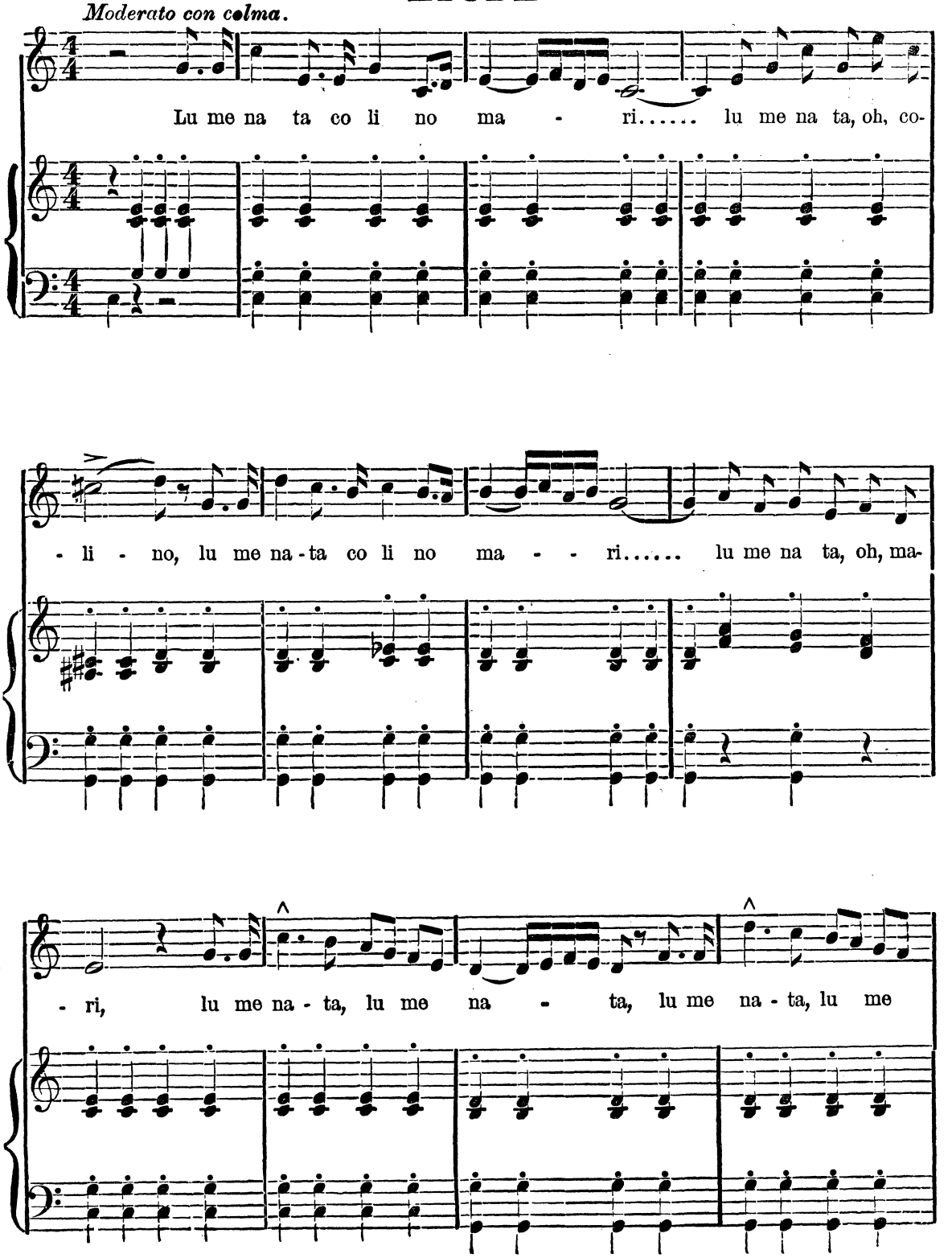
* Transpose to the keys of B flat and C for Sopranos and Tenors.

Vocalizing Exercises. Concluded.

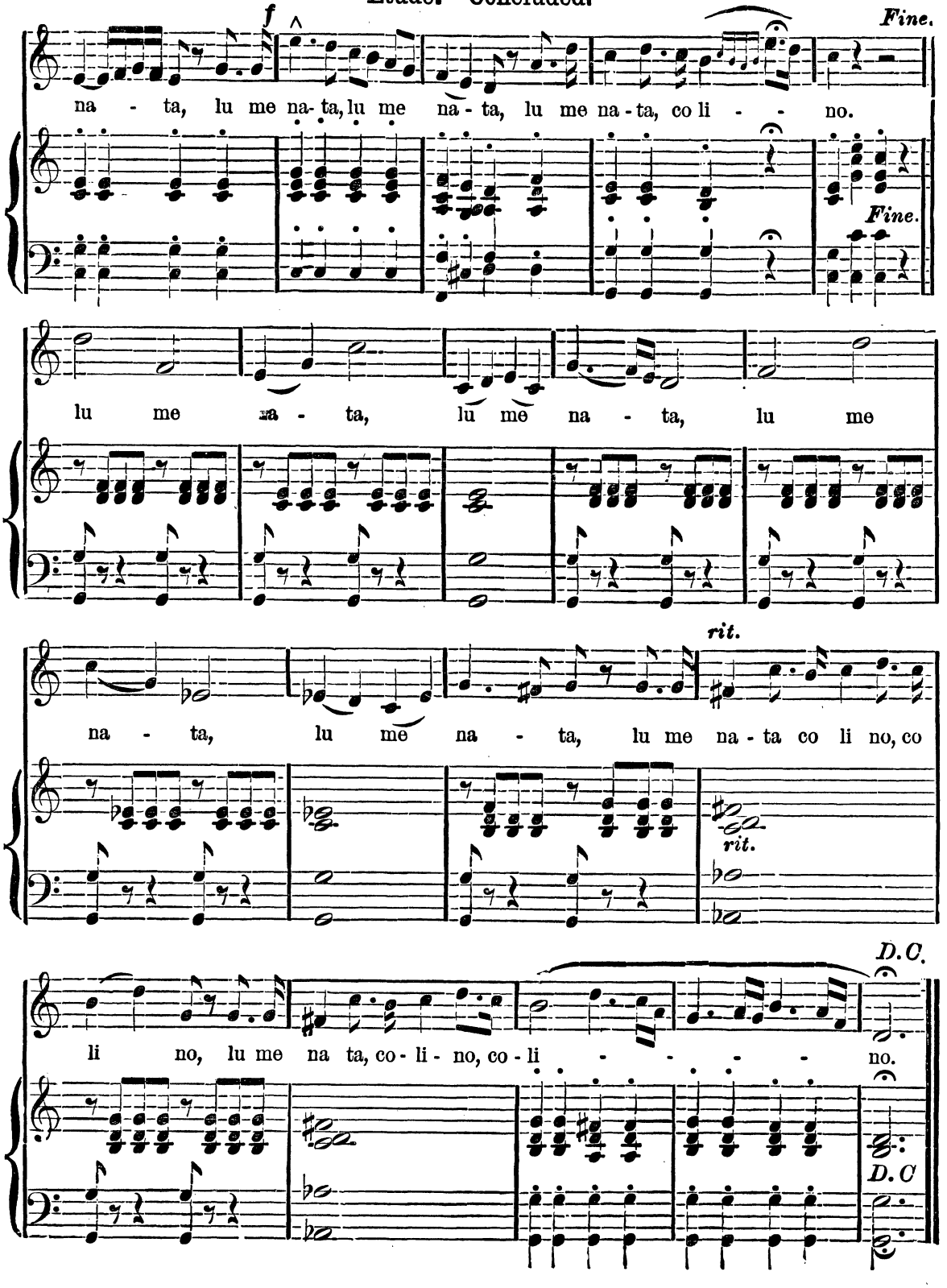


No. 51. ETUDE.

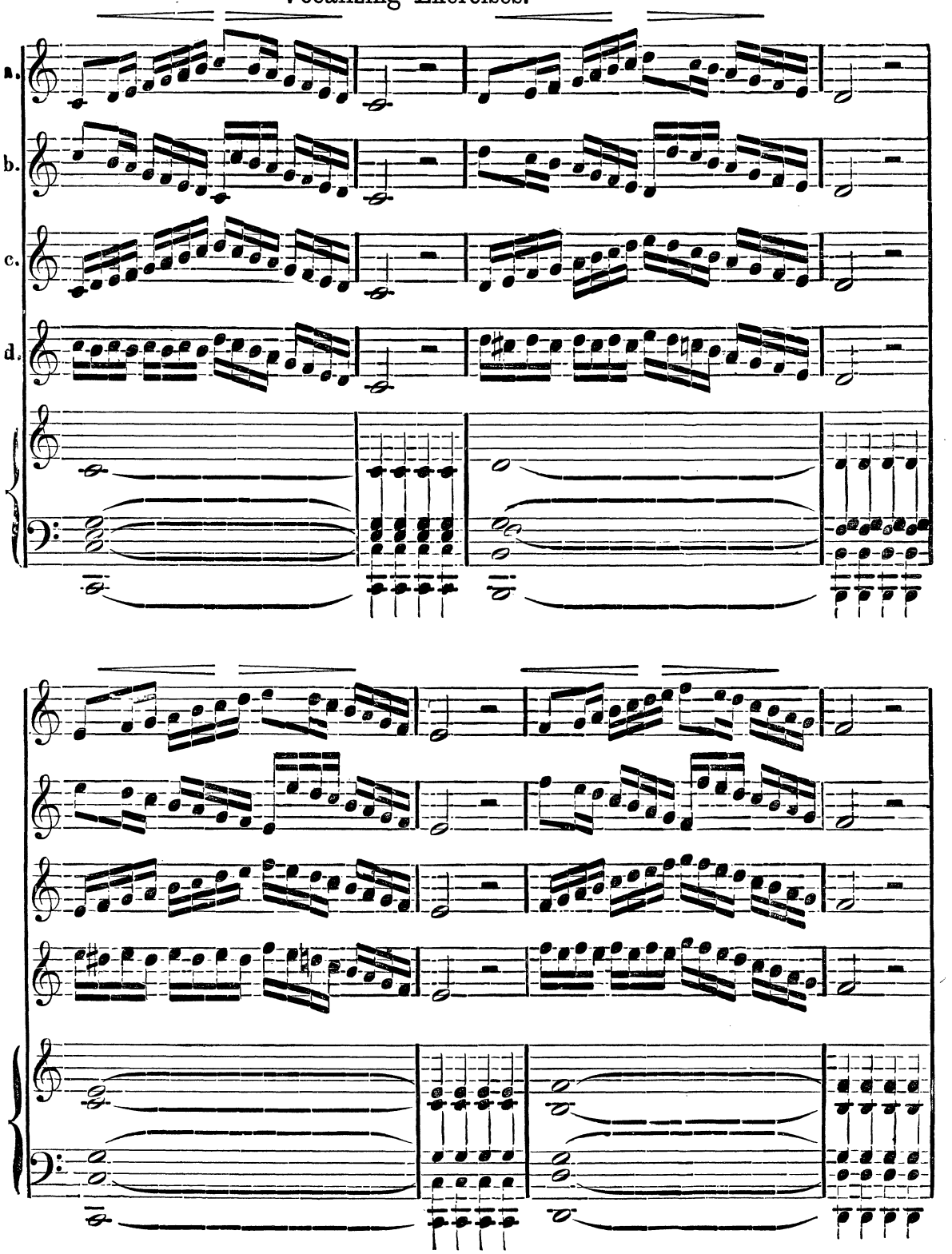
Moderato con colma.



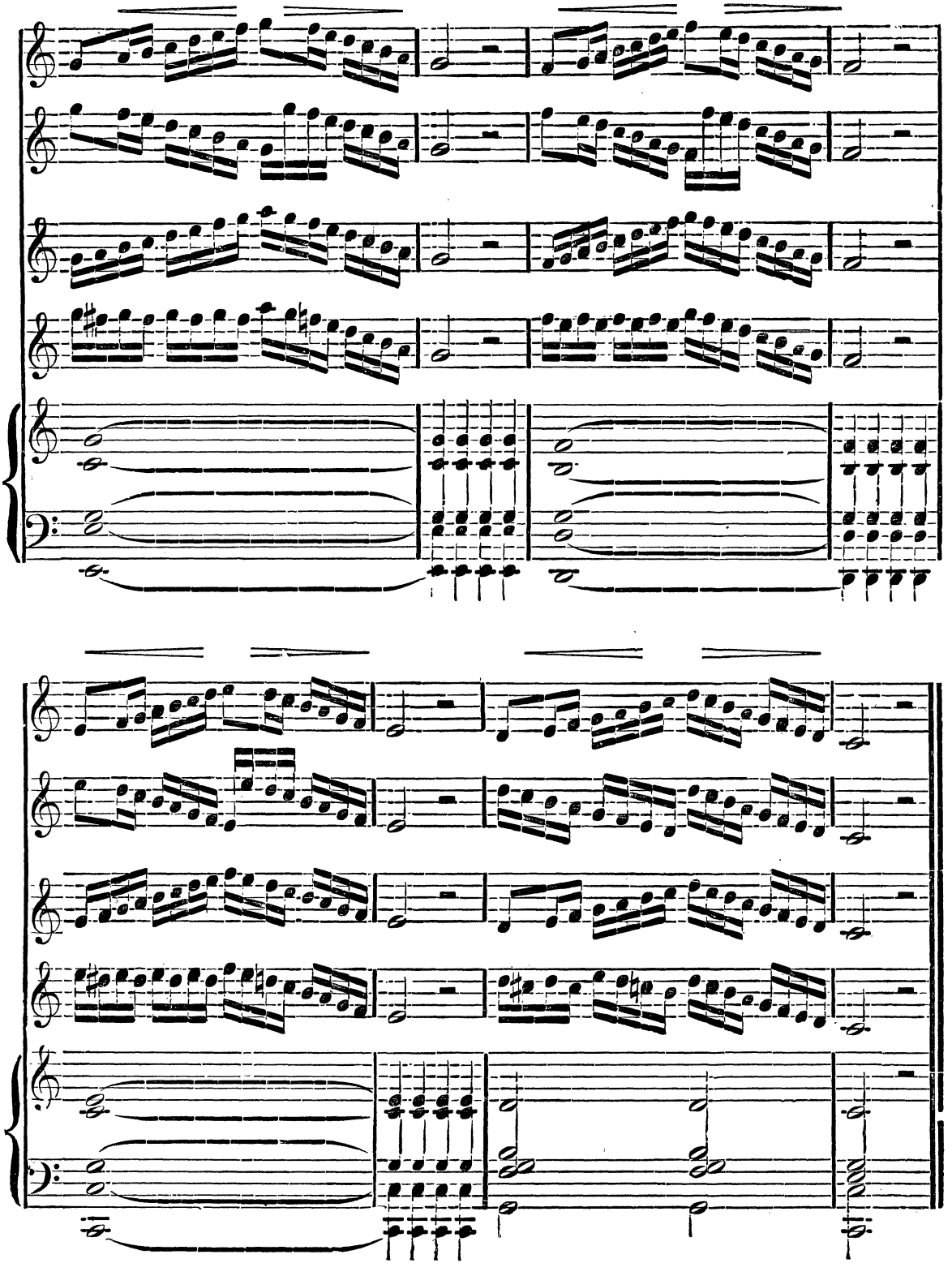
Etude. Concluded.



No. 52. Vocalizing Exercises.



Vocalizing Exercises.



Vocal Embellishments.

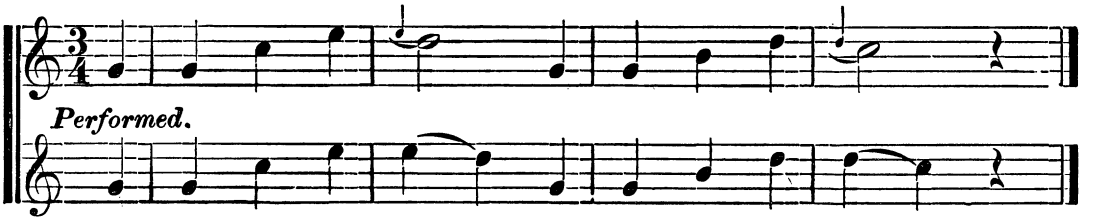
Vocal embellishments consist, first of the "APPOGGIATURA," second, the "DOUBLE APPOGGIATURA," third, the "MORDENTE," fourth, the ACCIACCATURA," fifth, the "TURN" or "GRUPPETTO," sixth, the "SHAKE" or "TRILL."

The "Appoggiatura," (Italian, from appoggiare, to lean upon,) is usually represented by a small note placed to the left of, and a major or minor second above, or a minor second below a large or principal note. It should occur on the accented part of the measure, and receives one half the value of the principal note, and if the latter be dotted, two thirds.

APPOGGIATURA DESCENDING.

EXAMPLE.

Written.

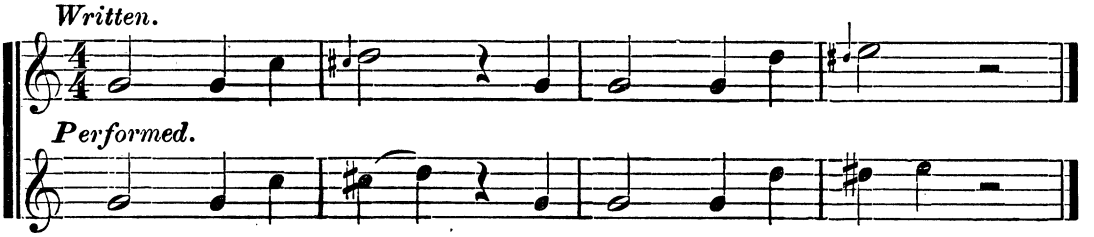


Performed.

APPOGGIATURA ASCENDING.

EXAMPLE.

Written.



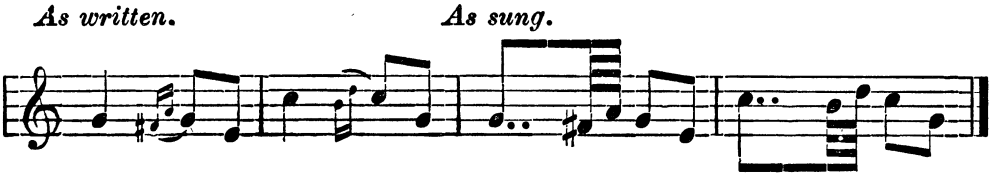
Performed.

DOUBLE APPOGGIATURA.

The "Double Appoggiatura" consists of two small notes, one above, and the other below the principal note. They may be either ascending or descending, and should be executed in a light, graceful manner, with a slight accent upon the principal note.

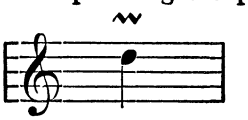
EXAMPLE.

As written. *As sung.*



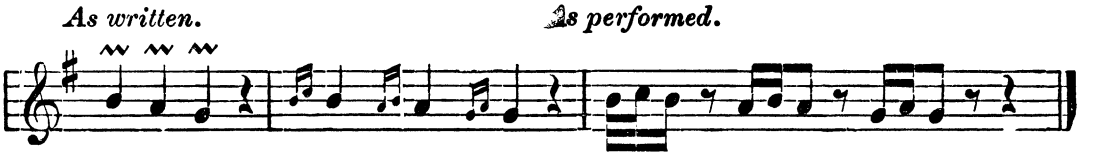
THE MORDENTE.

The "Mordente" consists of two small notes preceding the principal note. It is frequently represented thus.



EXAMPLE.

As written. *As performed.*



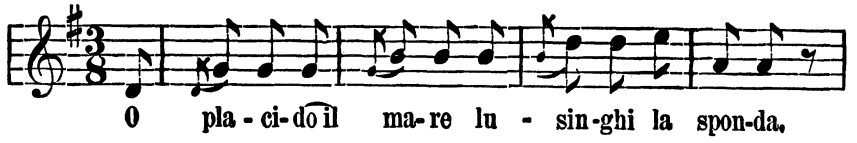
THE ACCIACCATURA.

The ACCIACCATURA is a small note with a dash drawn through the stem. It is placed a major or minor second above, or a minor second below the principal note. It should be executed rapidly, and without accent.

EXAMPLE.

The ACCIACCATURA may be removed any distance from the principal note by being prepared, i. e., having a preceding note upon the same pitch with itself.

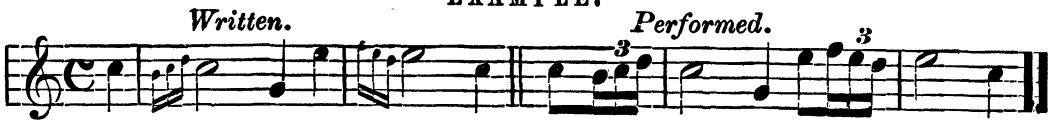
EXAMPLE.



THE TURN. (GRUPPETTO.)

The TURN is a group of three or four small notes, the limits of which do not usually extend beyond a minor third. When it is formed of three notes, its value is taken from the preceding note.

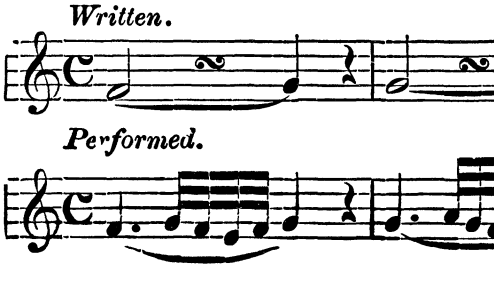
EXAMPLE.



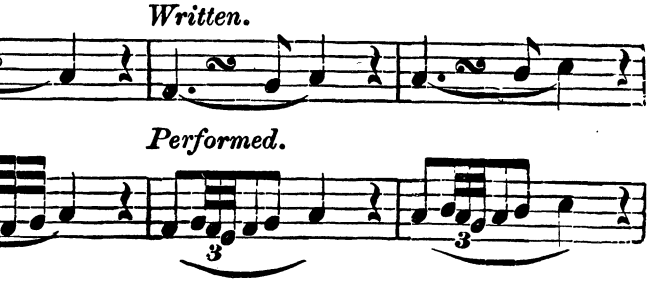
When the turn is formed of four notes, the time is also taken from the note which precedes it, except when it is placed upon a dotted note, when part of its value may be taken from the following note.

This form of the turn is frequently indicated by a character thus, ∾ instead of a group of four small notes.

EXAMPLE.



EXAMPLE with dotted notes.

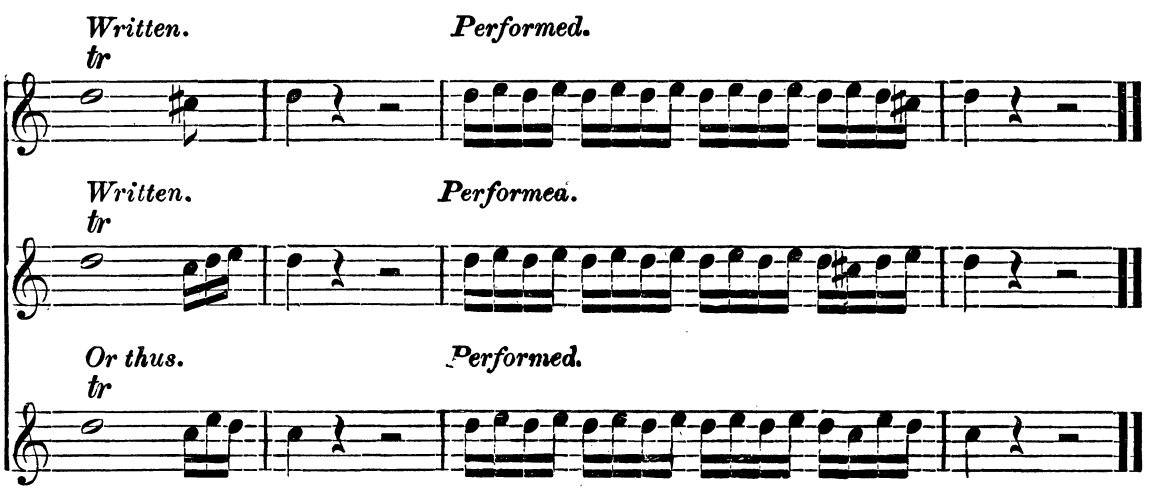


The Shake or Trill.

The "Shake, or Trill," consists in a rapid alternation of the note on which it is placed, — called the principal note,— with that which is next above it in diatonic order,—called the auxiliary note.-- The interval may be either a major or minor second. The trill is indicated by the letters tr, which are placed over the principal note.

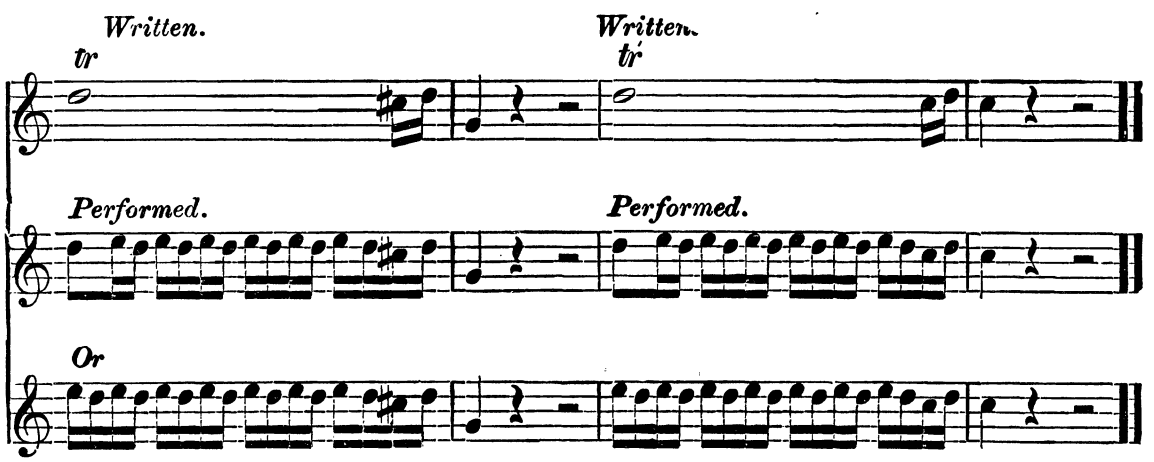
Every trill has a conclusion which assumes the form of the turn of four notes. If the conclusion be represented by either one, or three notes, the trill should commence with the principal note.

EXAMPLES.



When the conclusion is indicated by two notes, the trill should commence with the auxiliary note.

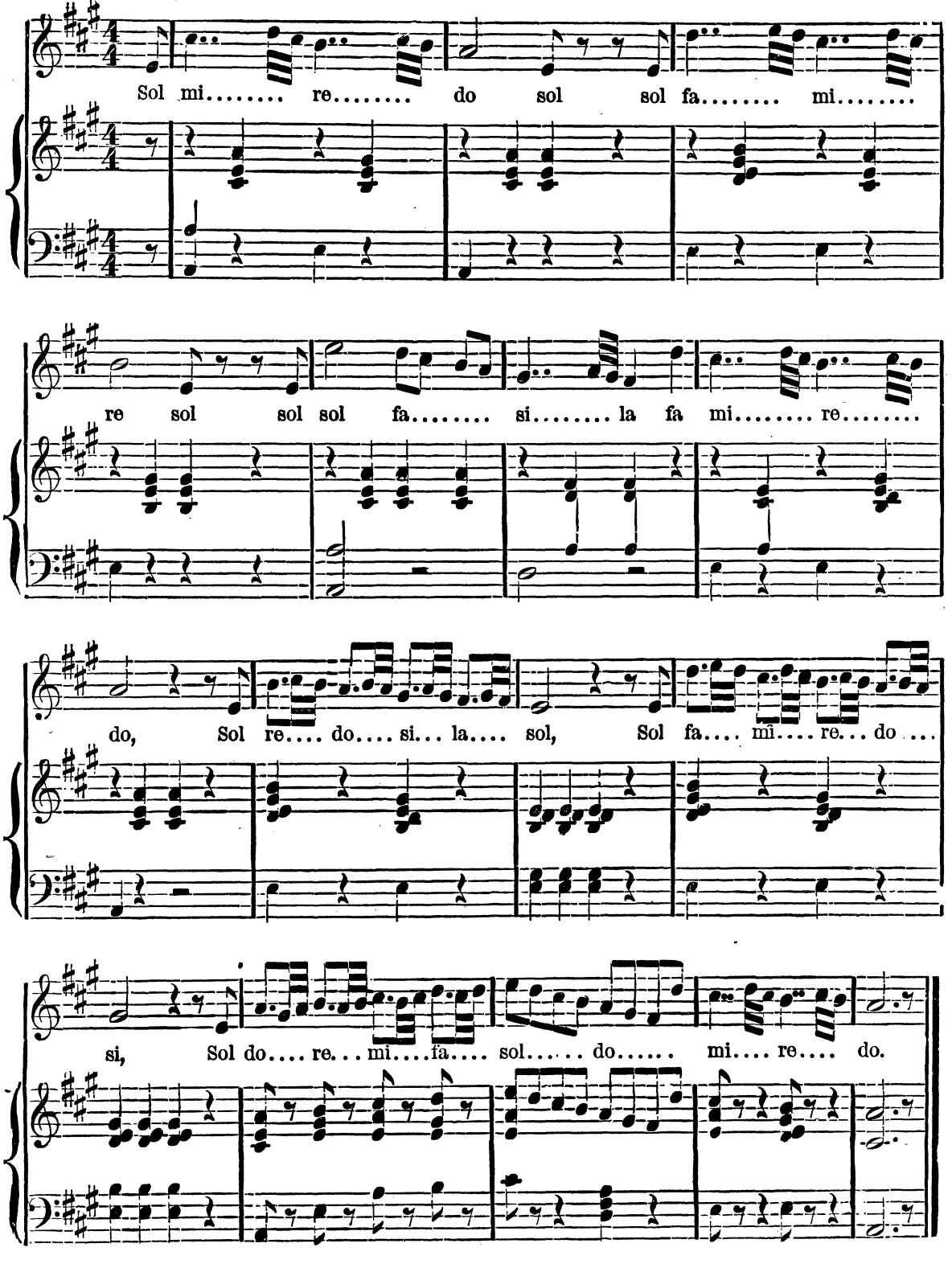
EXAMPLES.



The trill should be practised slowly at first, in subdued voice, in strict time, and with no motion of the tongue or chin. The tones should be pure, firm and even. Regard with great care the intonation of the two notes which form the trill.

Study of the Mordente.

No. 53.



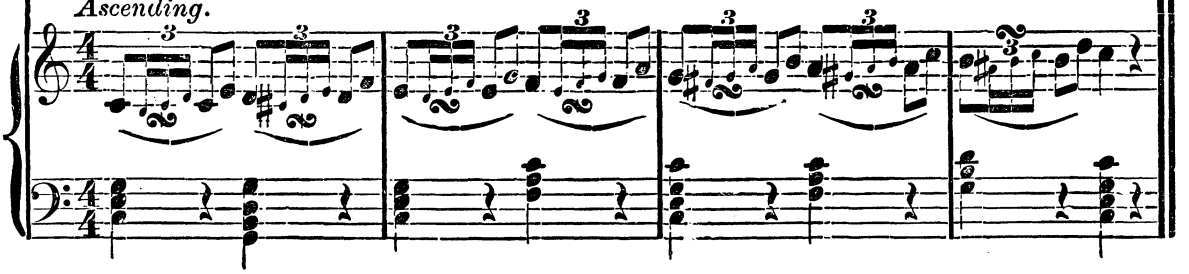
Practice of the Turn.

No. 54.

Descending.

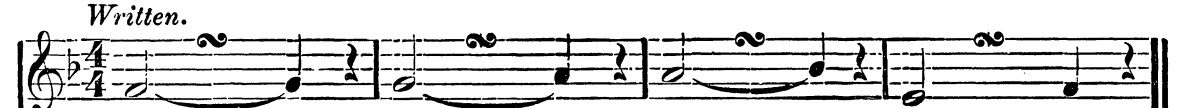
No. 55.

Ascending.

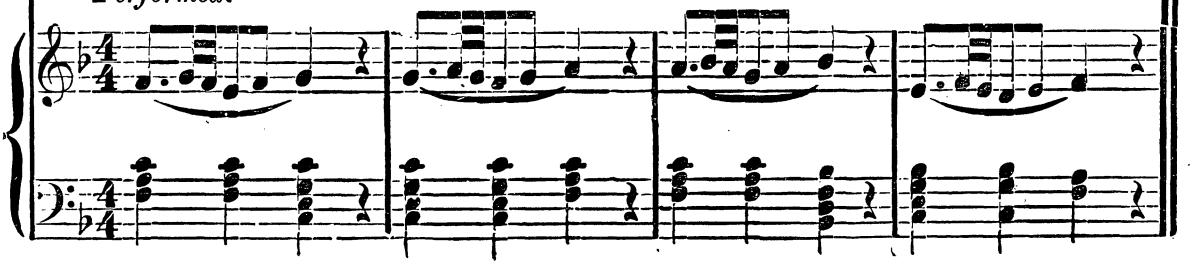


No. 56.

Written.

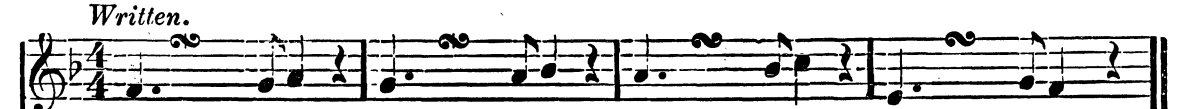


Performed.

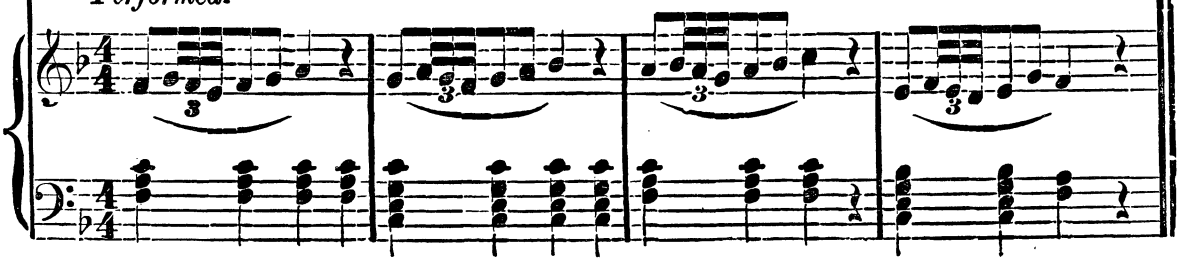


No. 57.

Written.

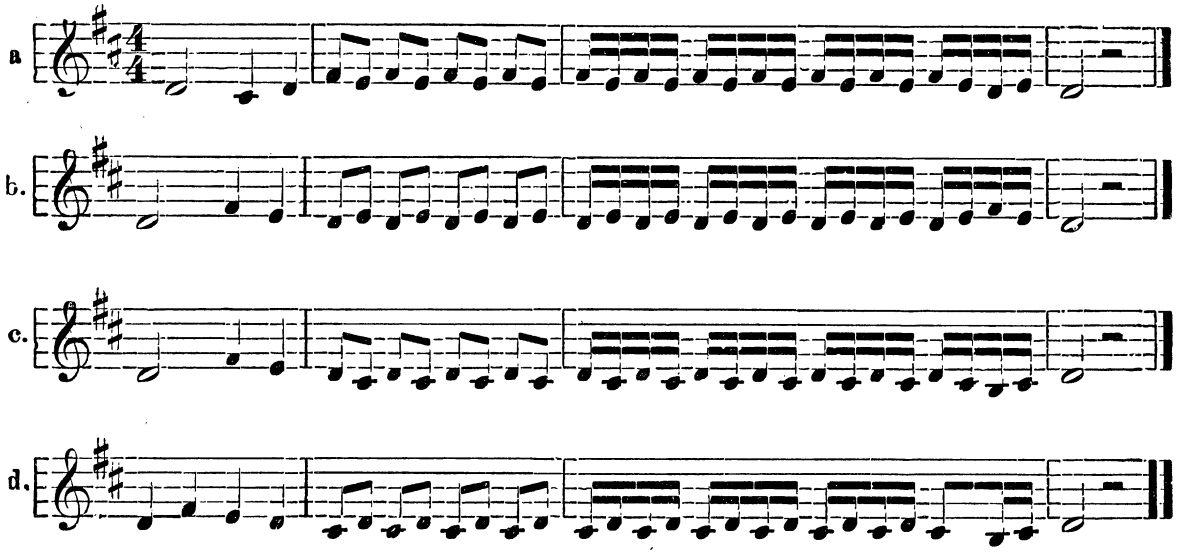


Performed.

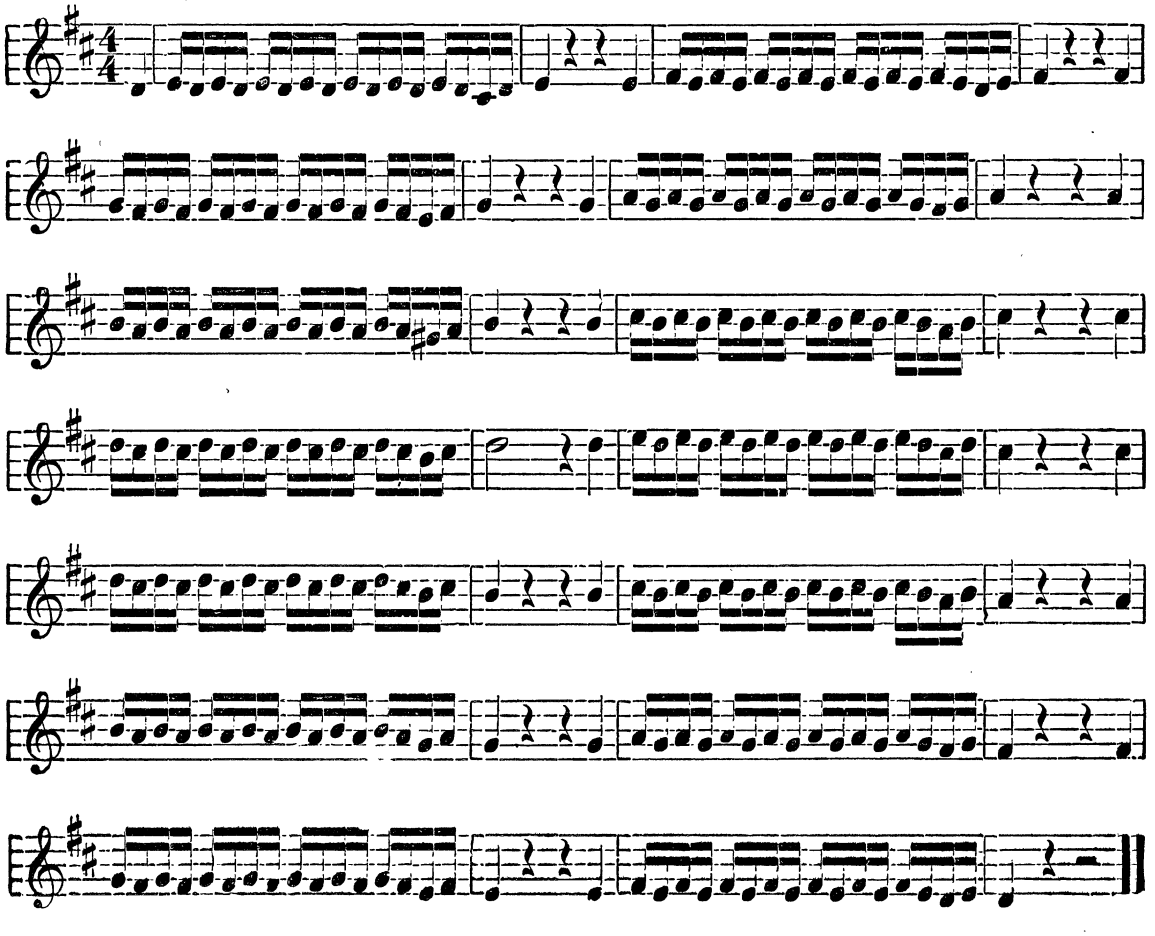


Trill Exercises. Transpose into different Keys.

No. 58.



No. 59.



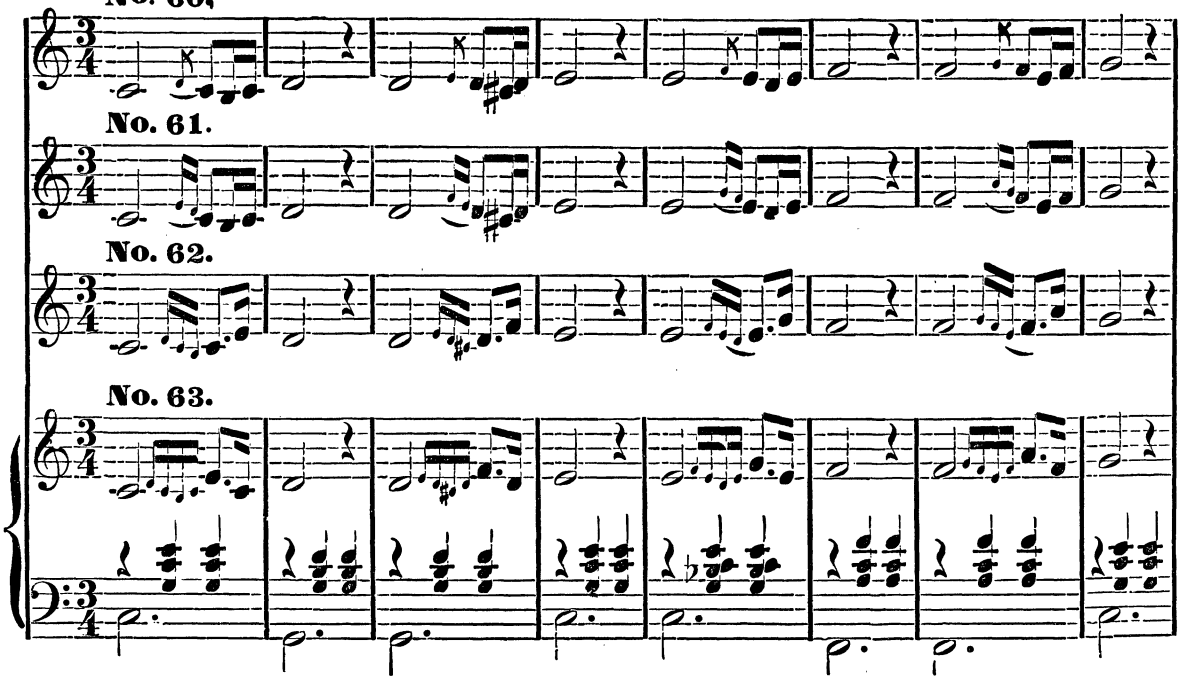
Study of Embelishments.

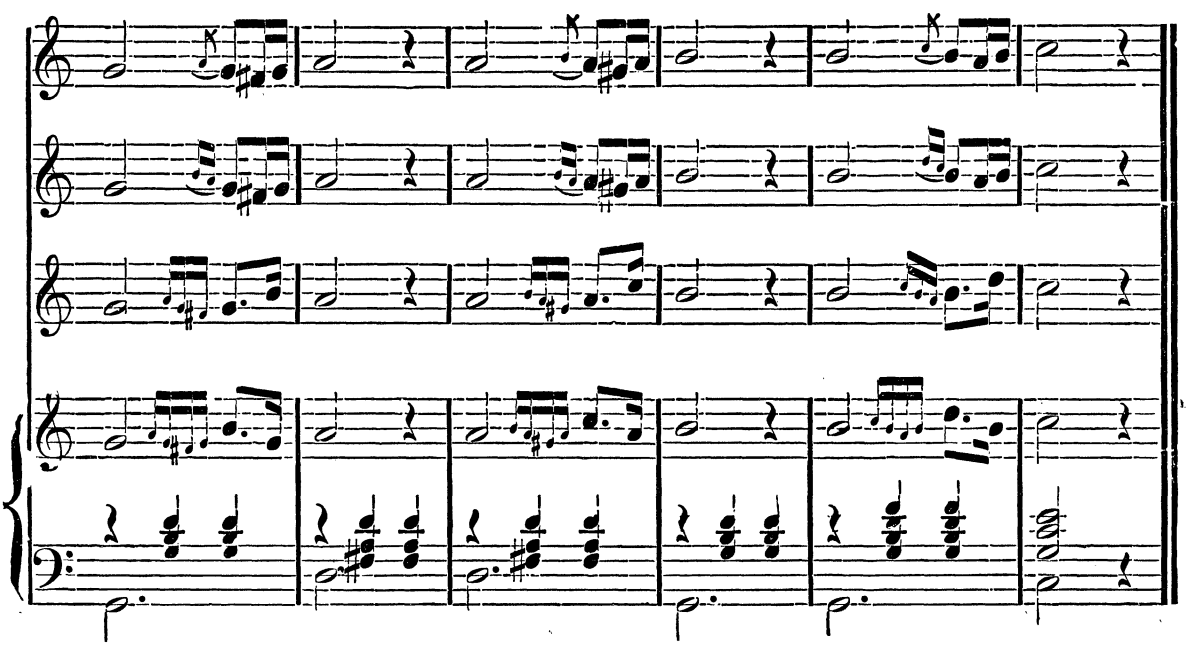
No. 60.

No. 61.

No. 62.

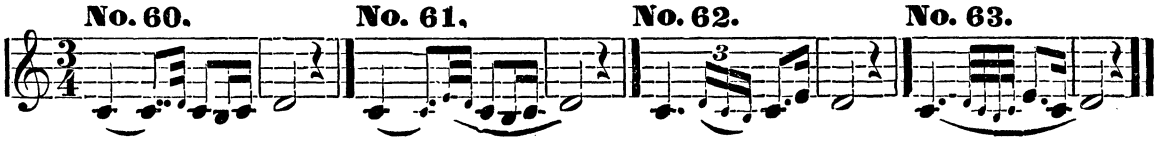
No. 63.





EXECUTION.

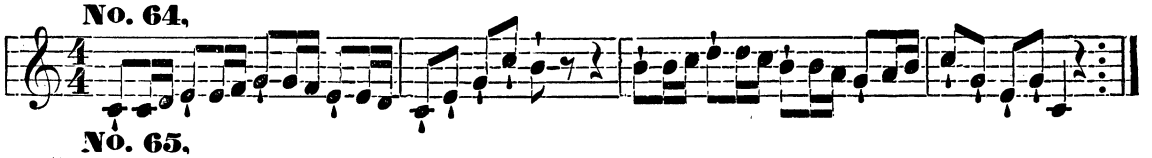
No. 60. **No. 61.** **No. 62.** **No. 63.**



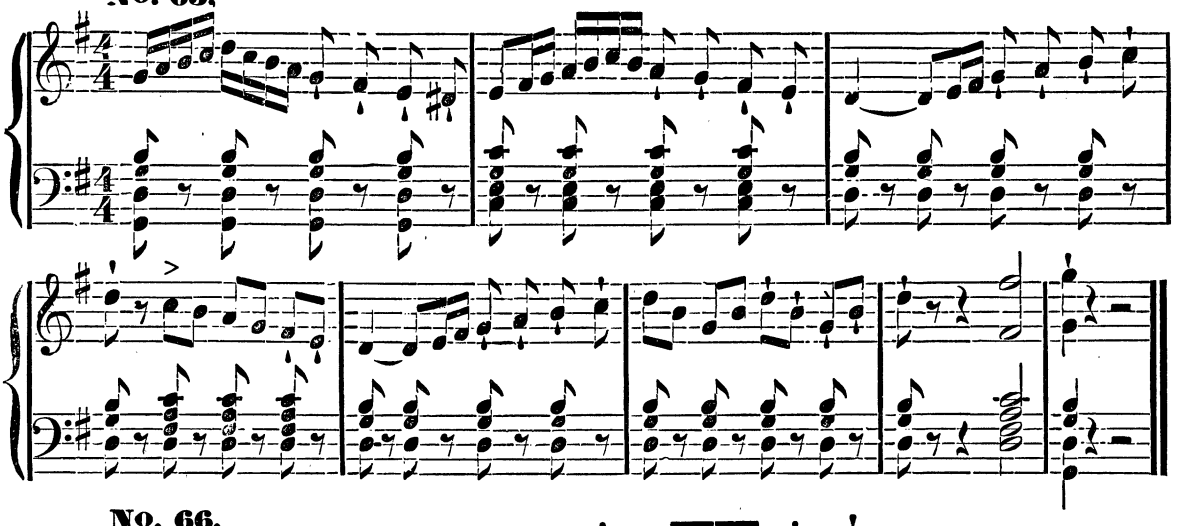
STACCATO.

Staccato tones should be sung lightly, and in a short, pointed manner.

No. 64.



No. 65.



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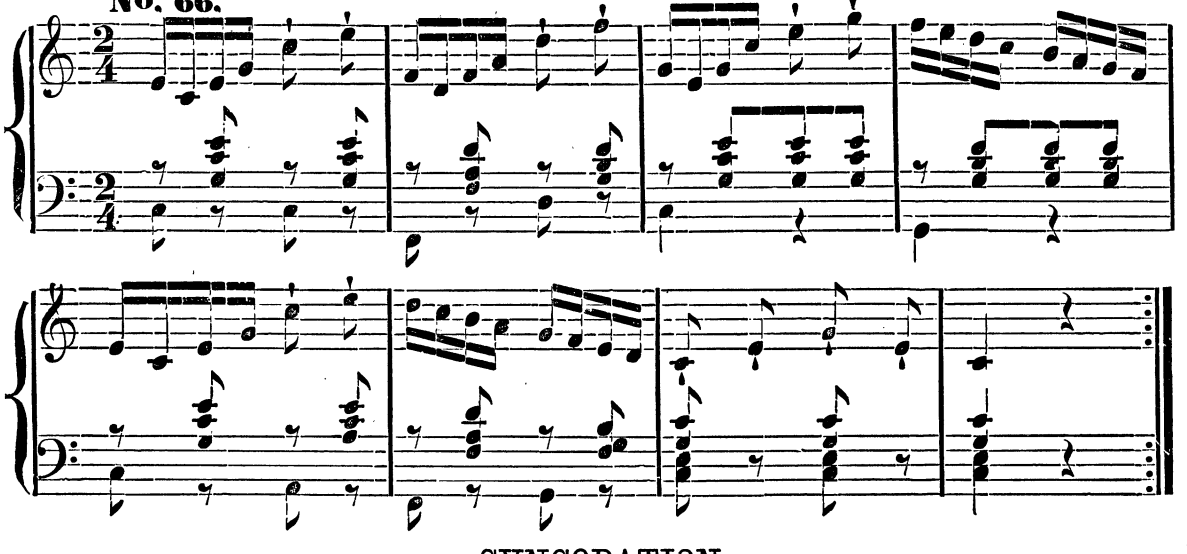
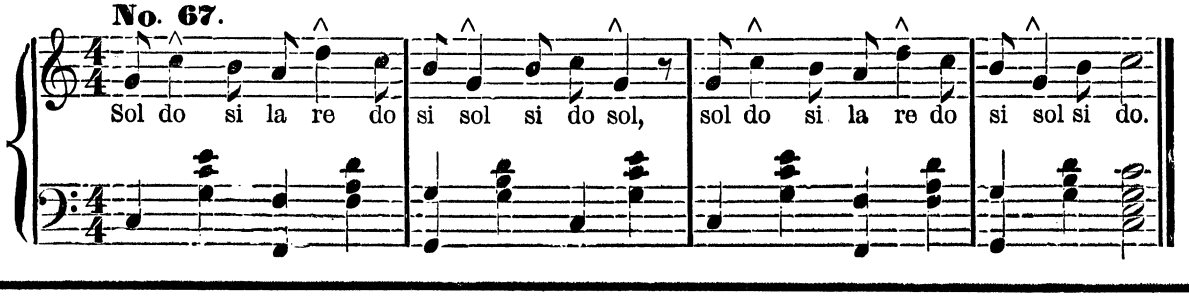


SYNCOPATION.

When a tone embraces two parts of a measure, the first unaccented, and the second accented, it is said to be Syncopated. Attack such tones with precision and force.

No. 67.



No. 68. Etude.

Andante.

dolce.

A - ve ma - ter, a - - - ve, a - ve

ma - ter, a - ve ma - ter, o..... a - ve, a - -

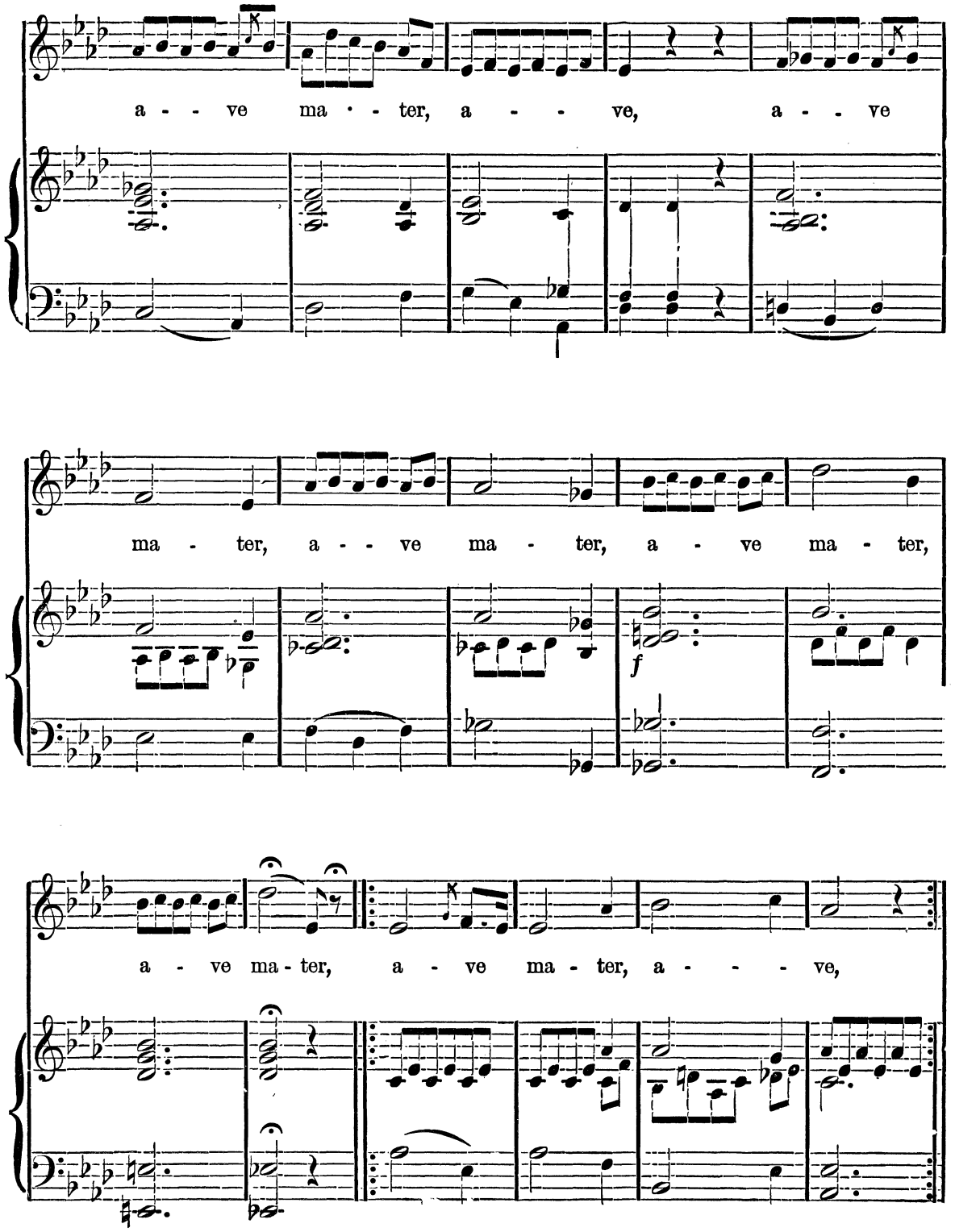
f

f

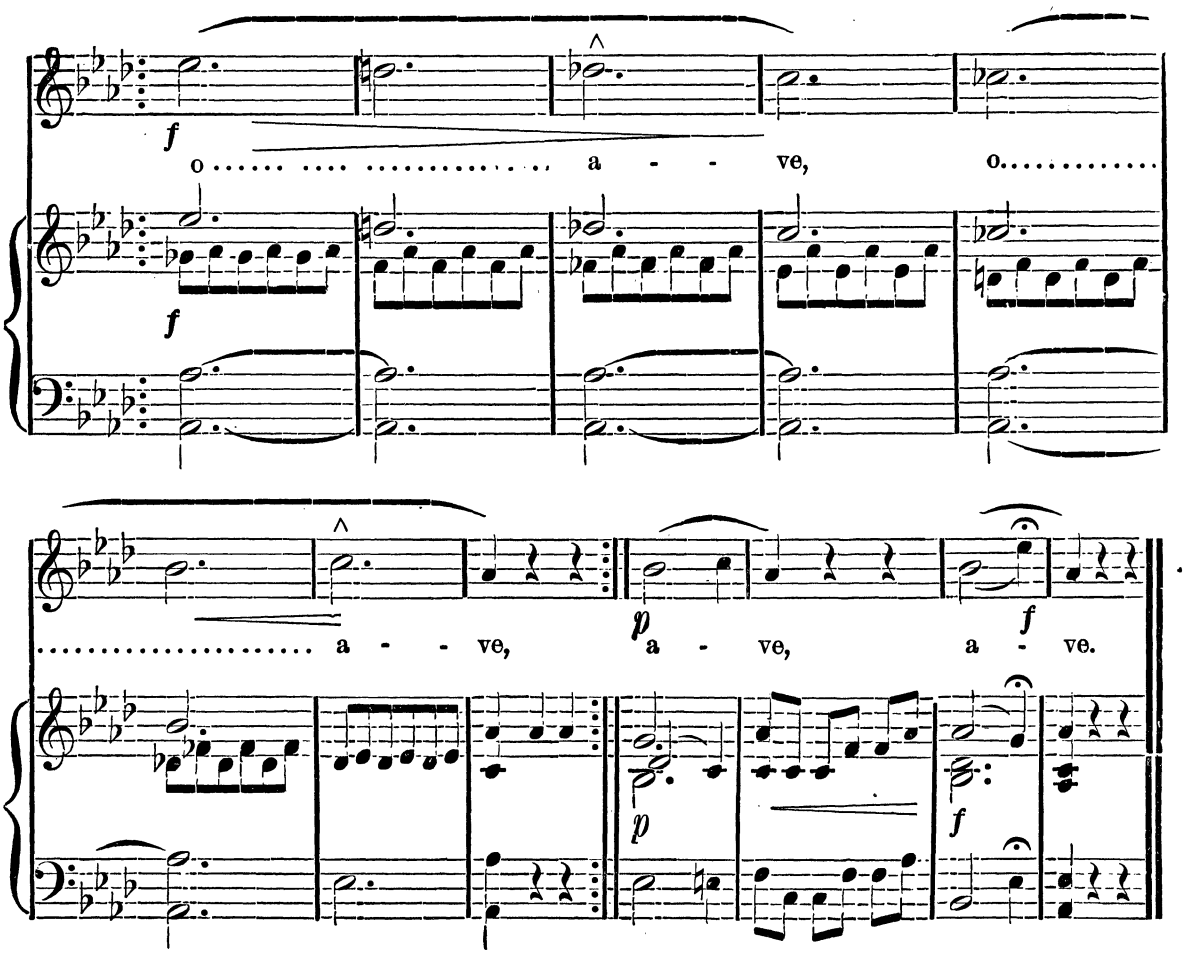
- - ve, a - - ve, a - - - ve,

f

Etude. Concluded.



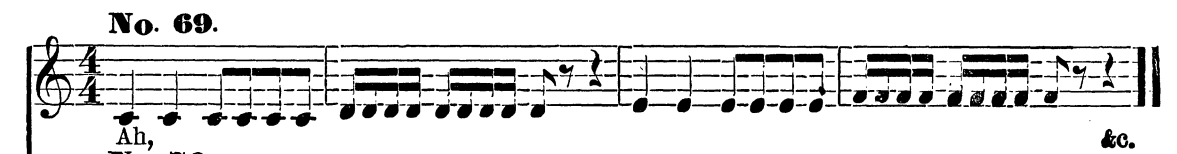
Etude. Concluded.



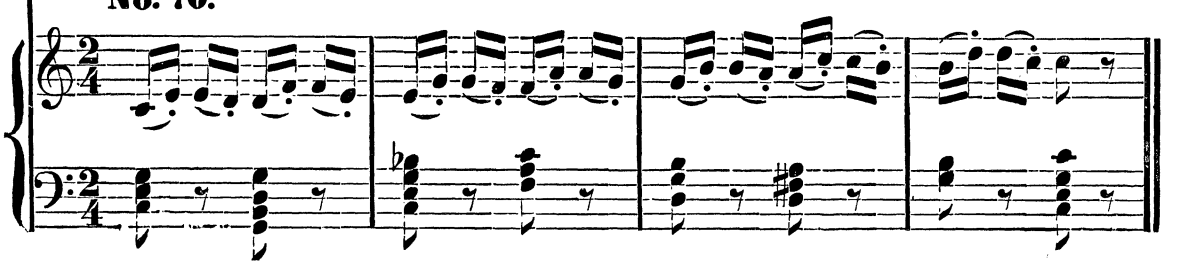
Repeated Tones.

Repeated tones should be performed somewhat like staccato tones, yet without detaching them.

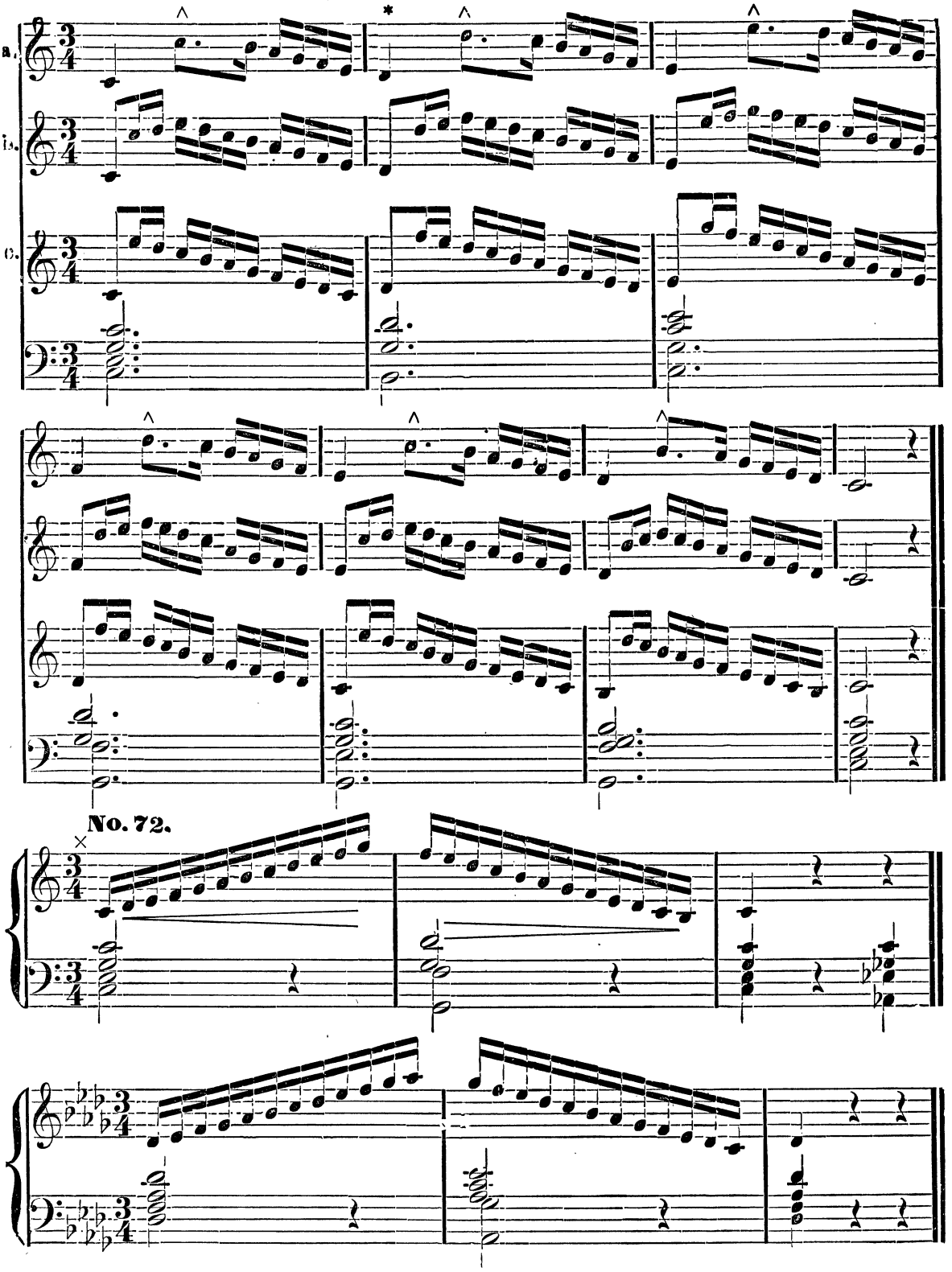
No. 69.



No. 70.



No. 71. Vocalizing Exercises.

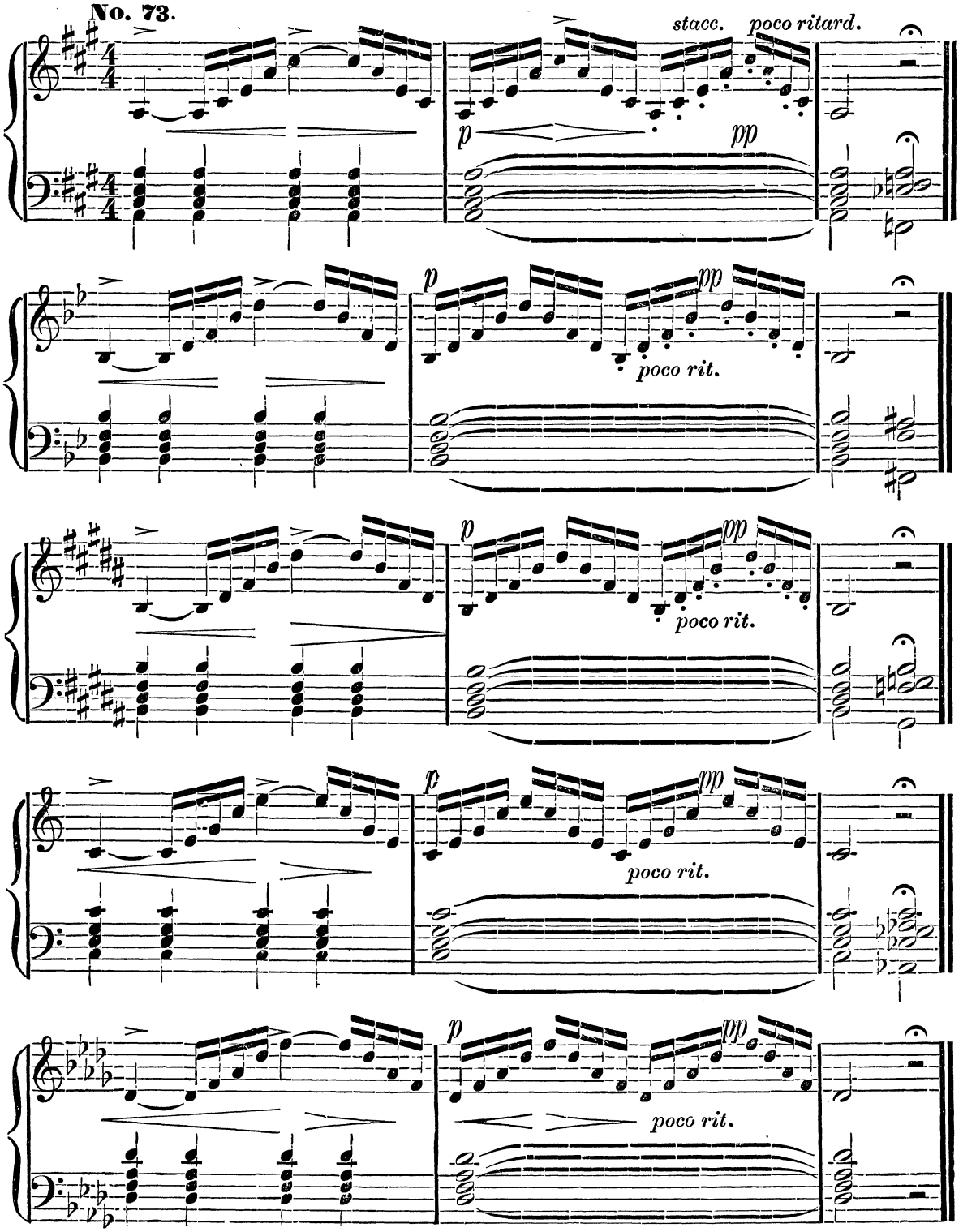


* At first, observe the breathing mark; subsequently breathe only after every two measures.
× Transpose to keys both higher and lower.

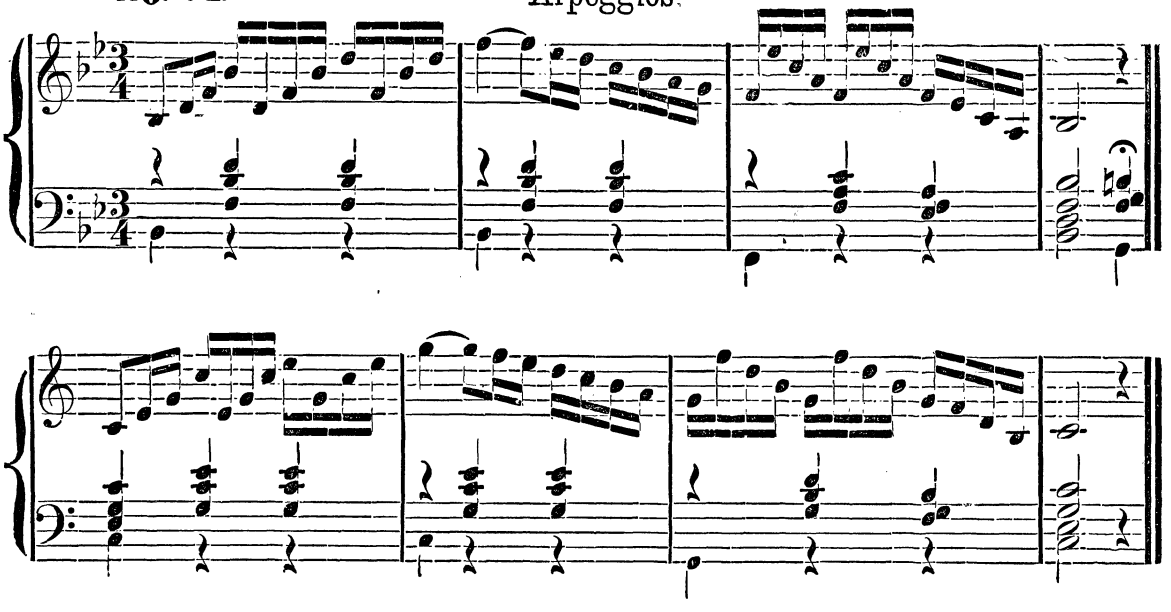
Arpeggios.

Arpeggios should be sung in moderate tempo at first, until the exact pitch of every tone is insured. In Staccato passages detach the tones in a clean, finished manner, but avoid abruptness.

No. 73.



No. 74. Arpeggios.



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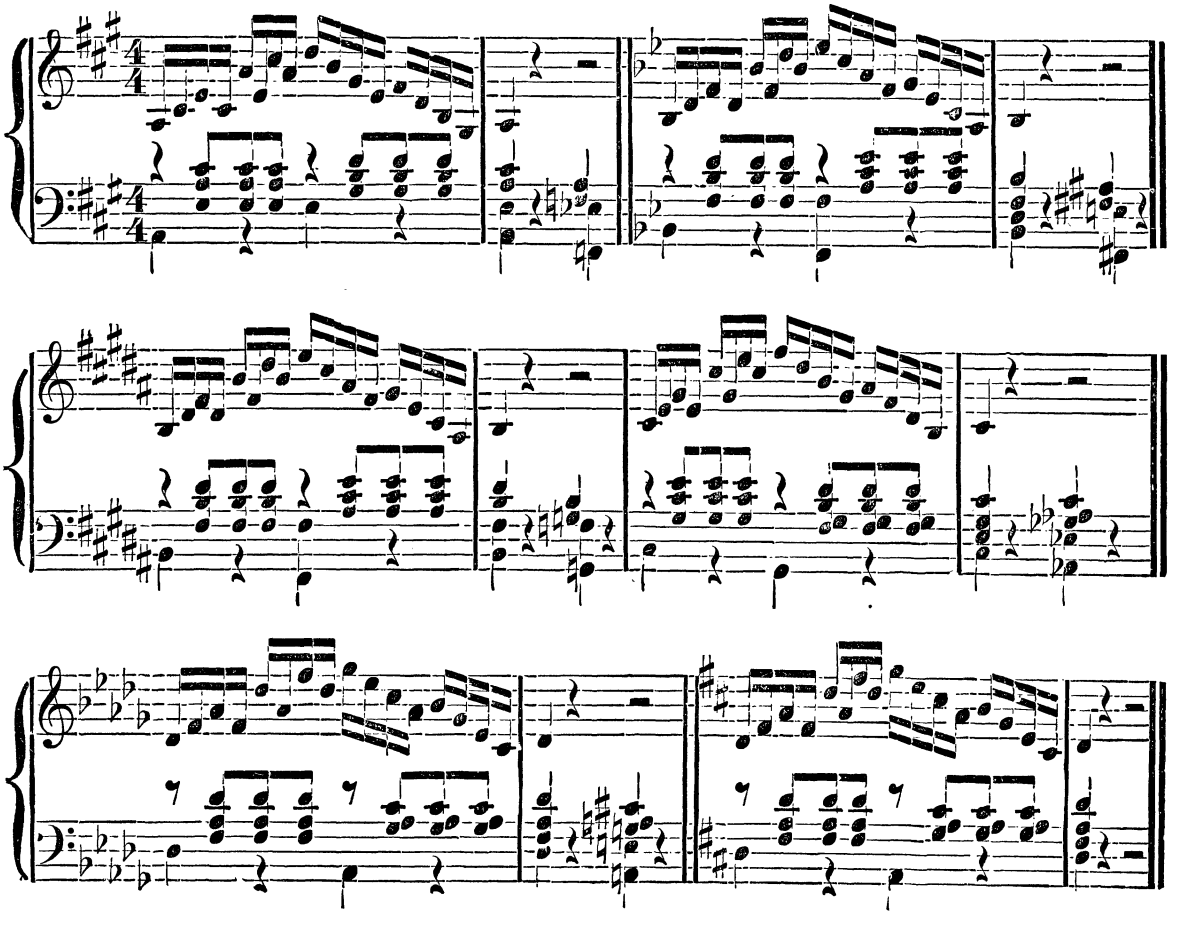
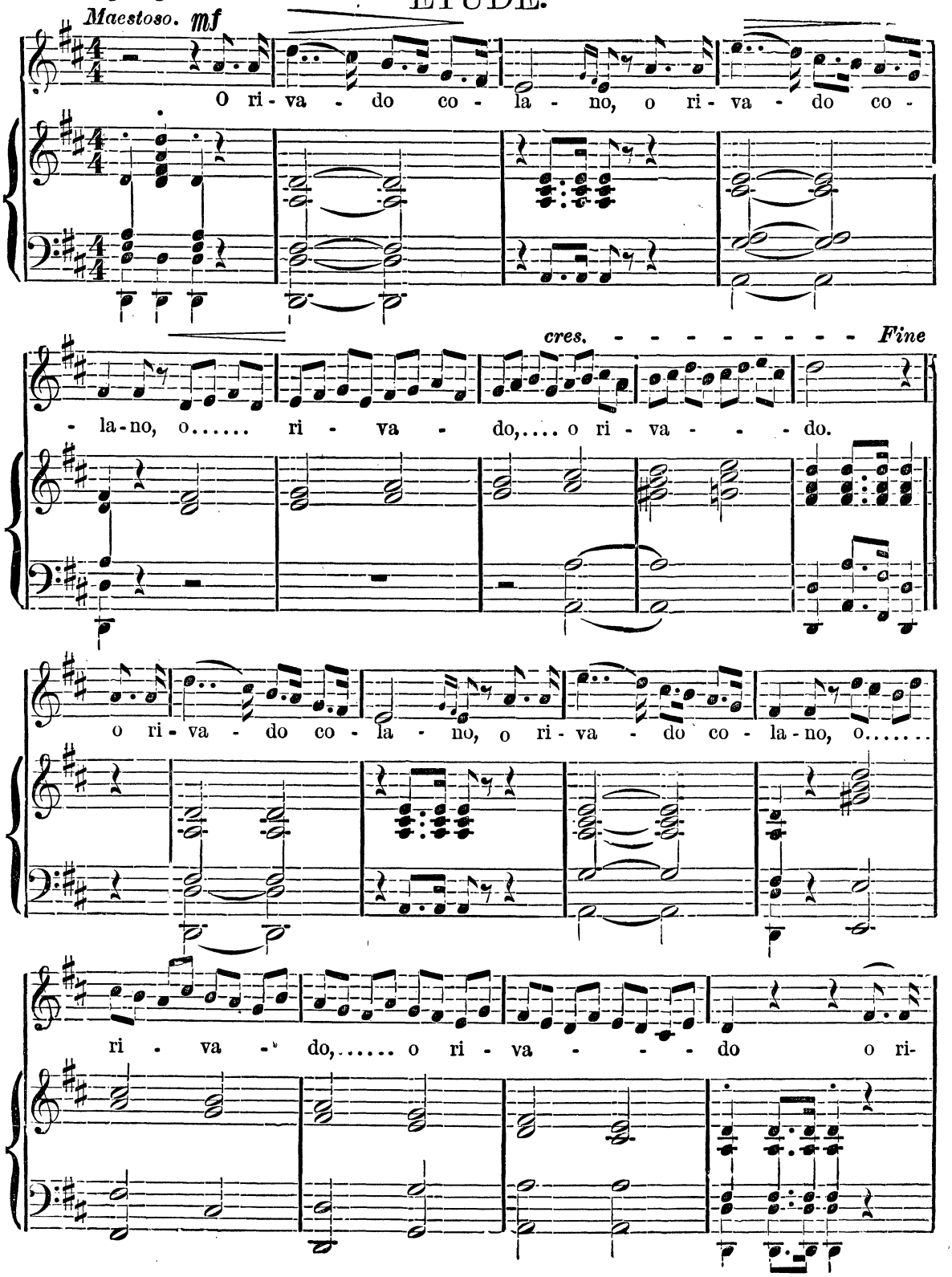


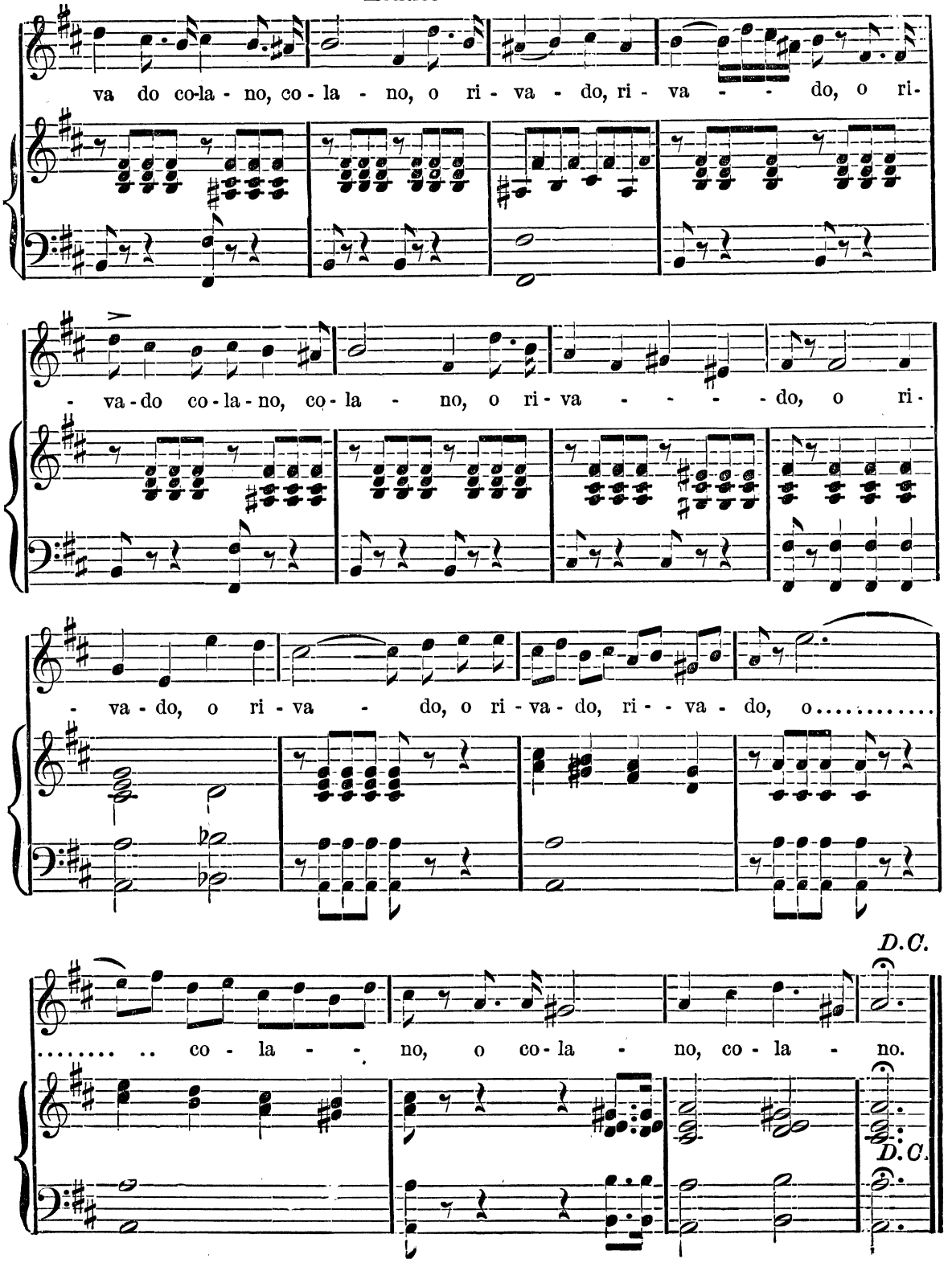
ETUDE.

No. 76.

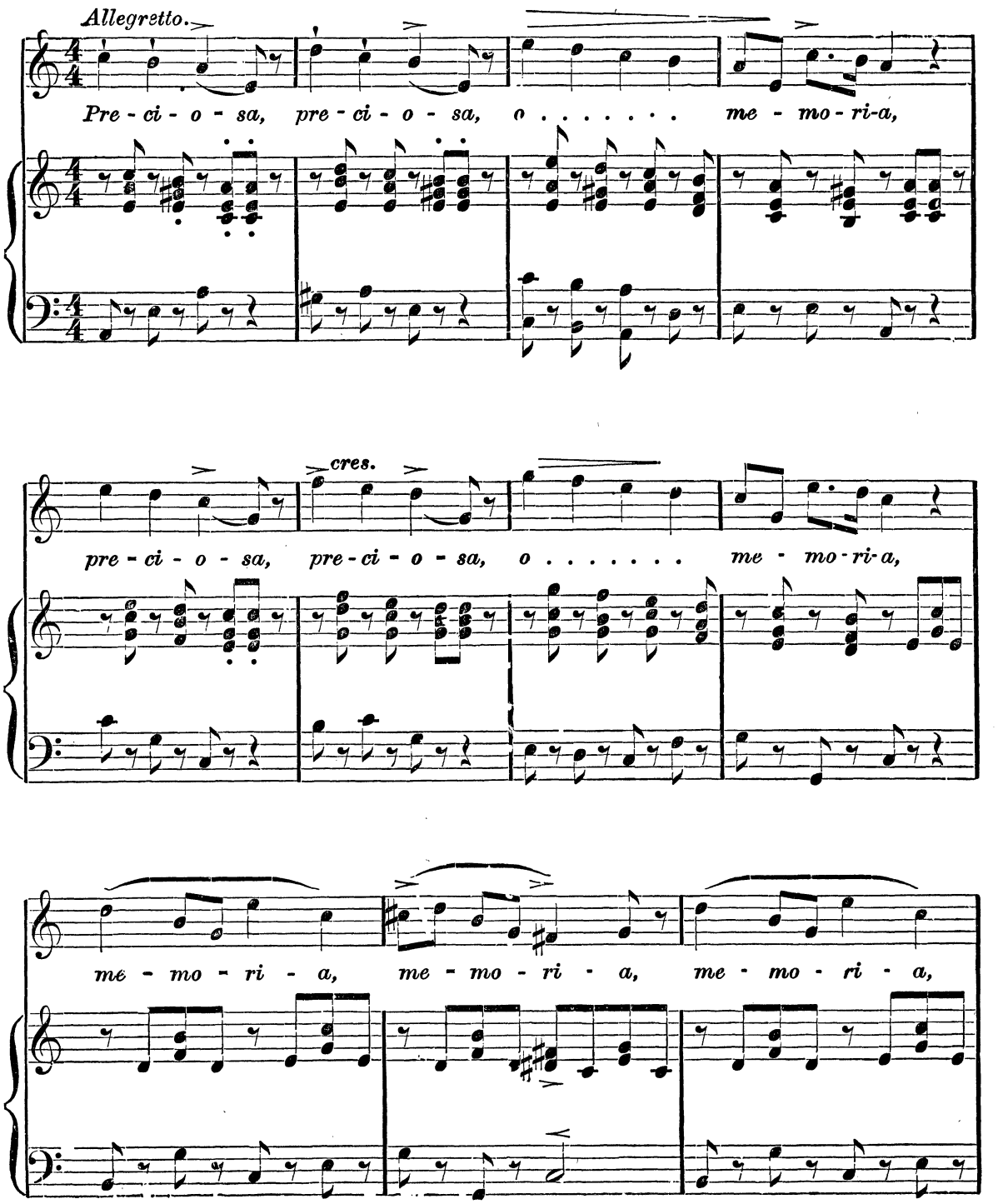
Maestoso. *mf*



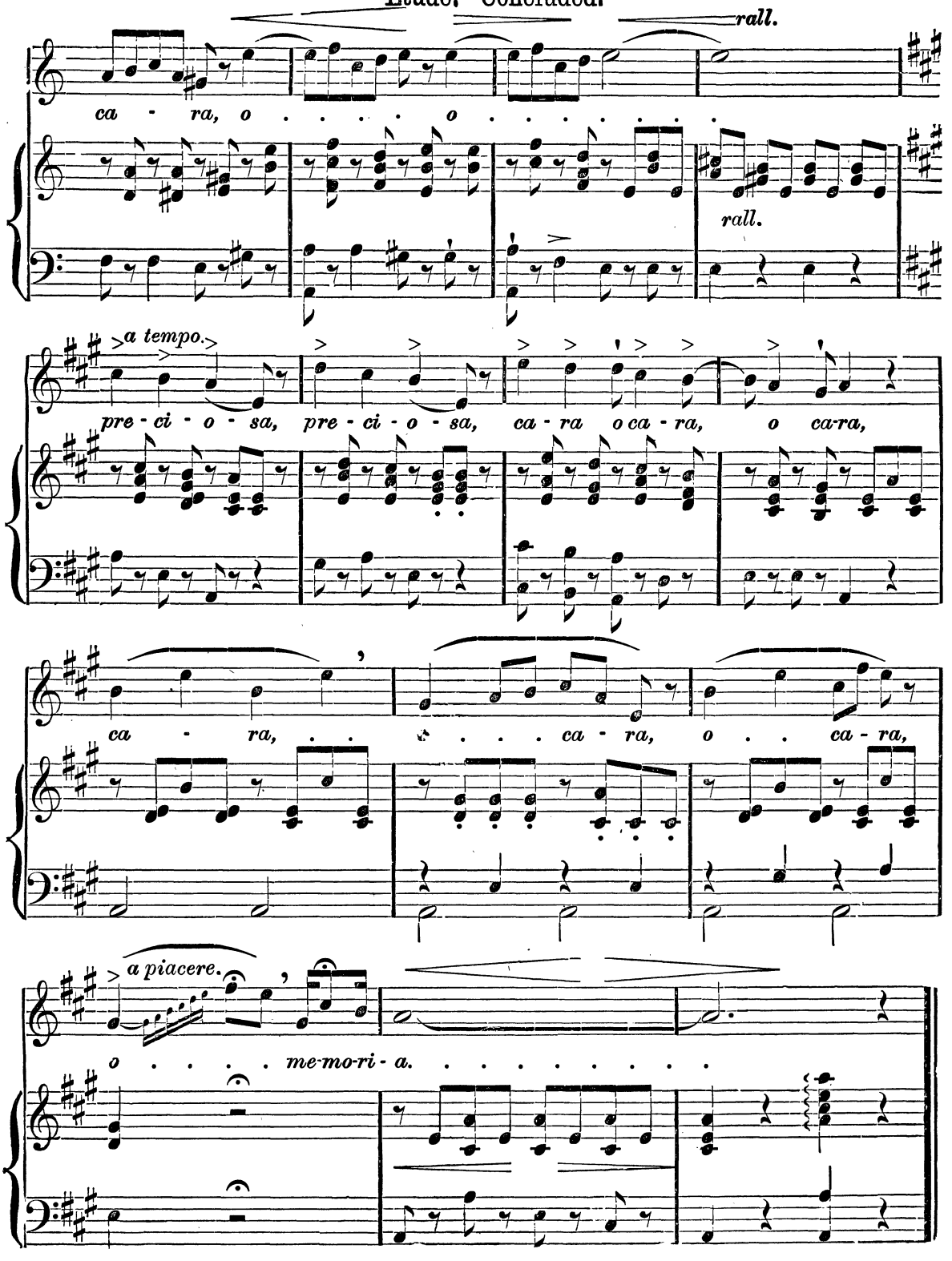
Etude. Concluded.



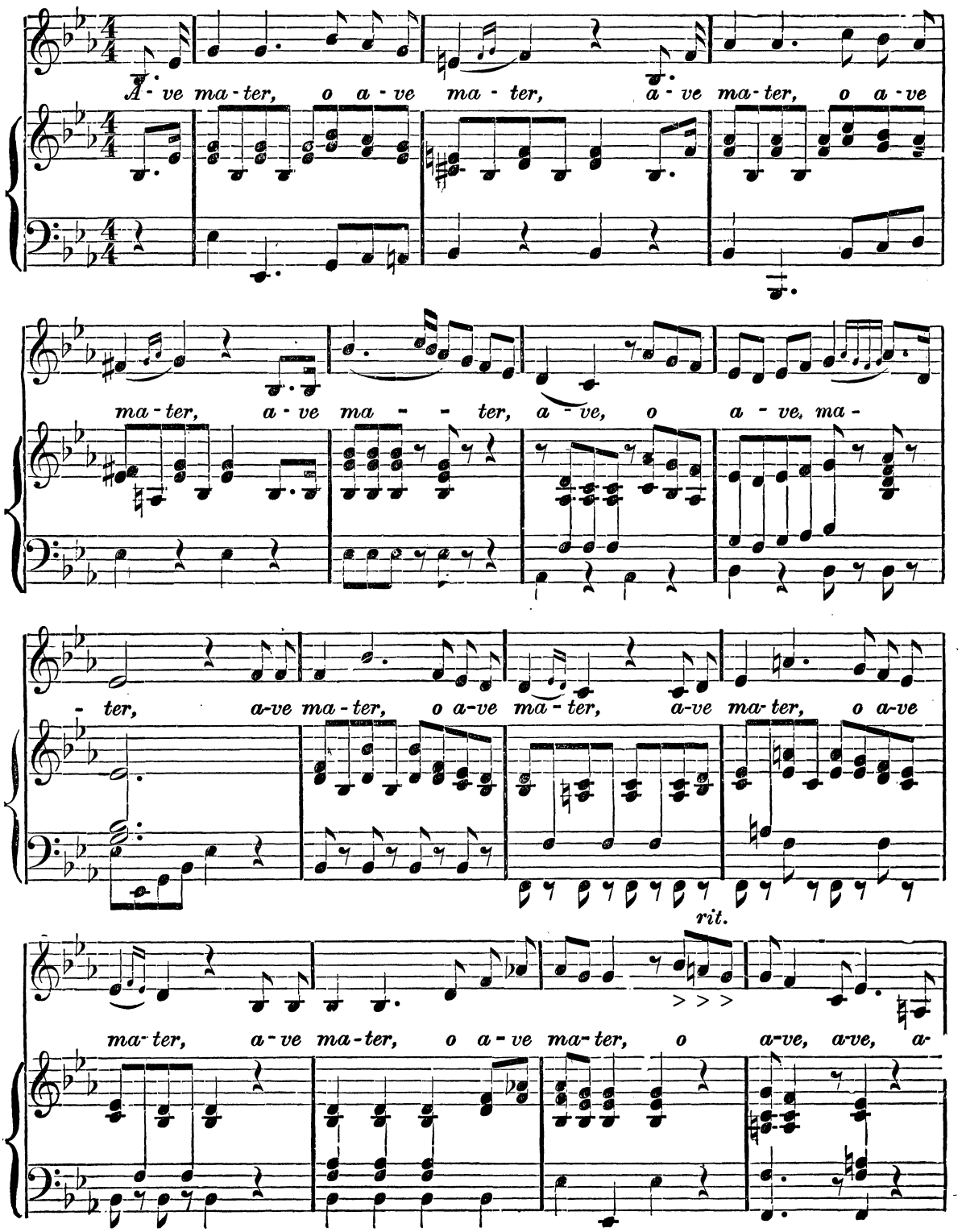
No. 77. Etude for Soprano or Tenor.



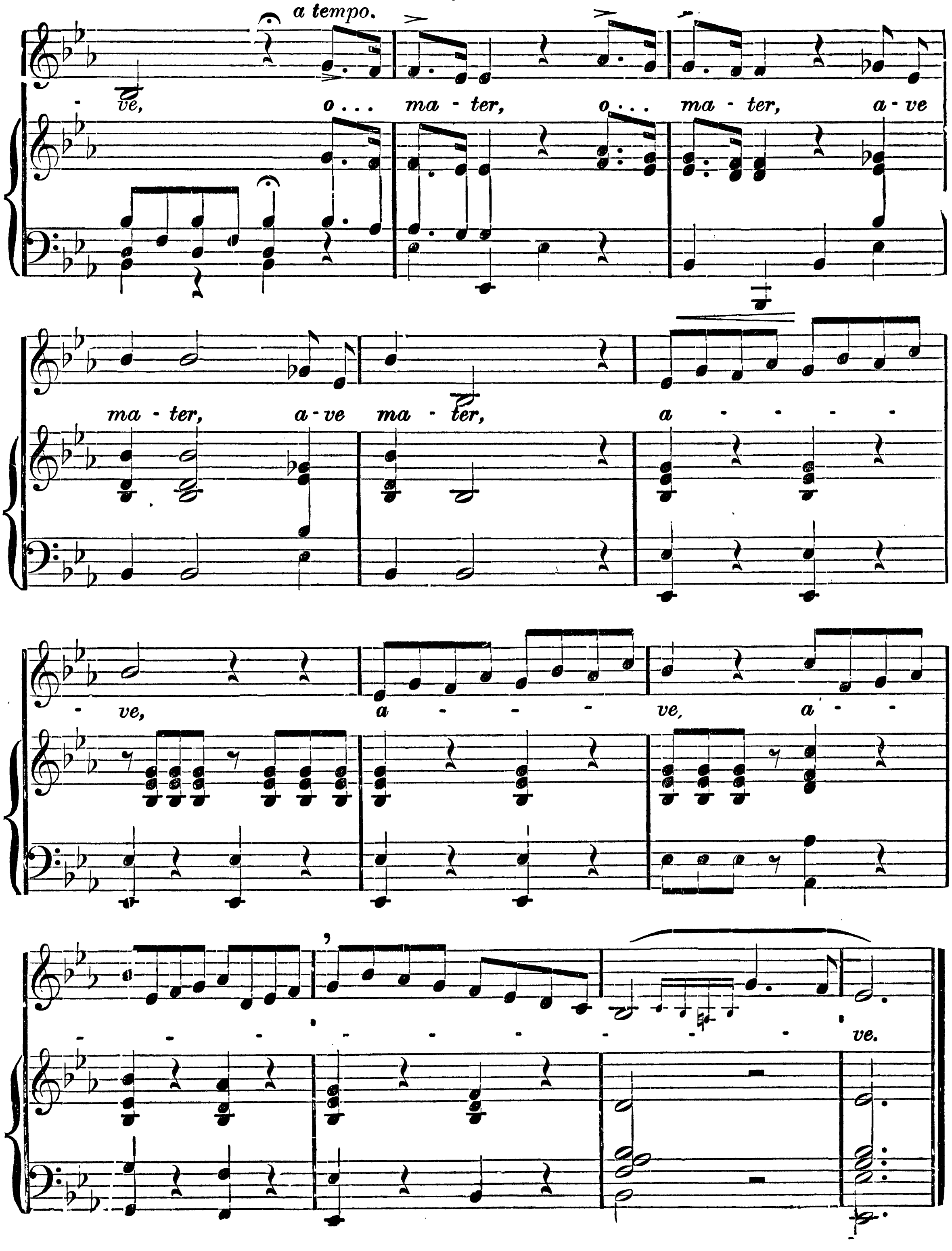
Etude. Concluded.



NO. 78. Etude for Contralto or Bass.

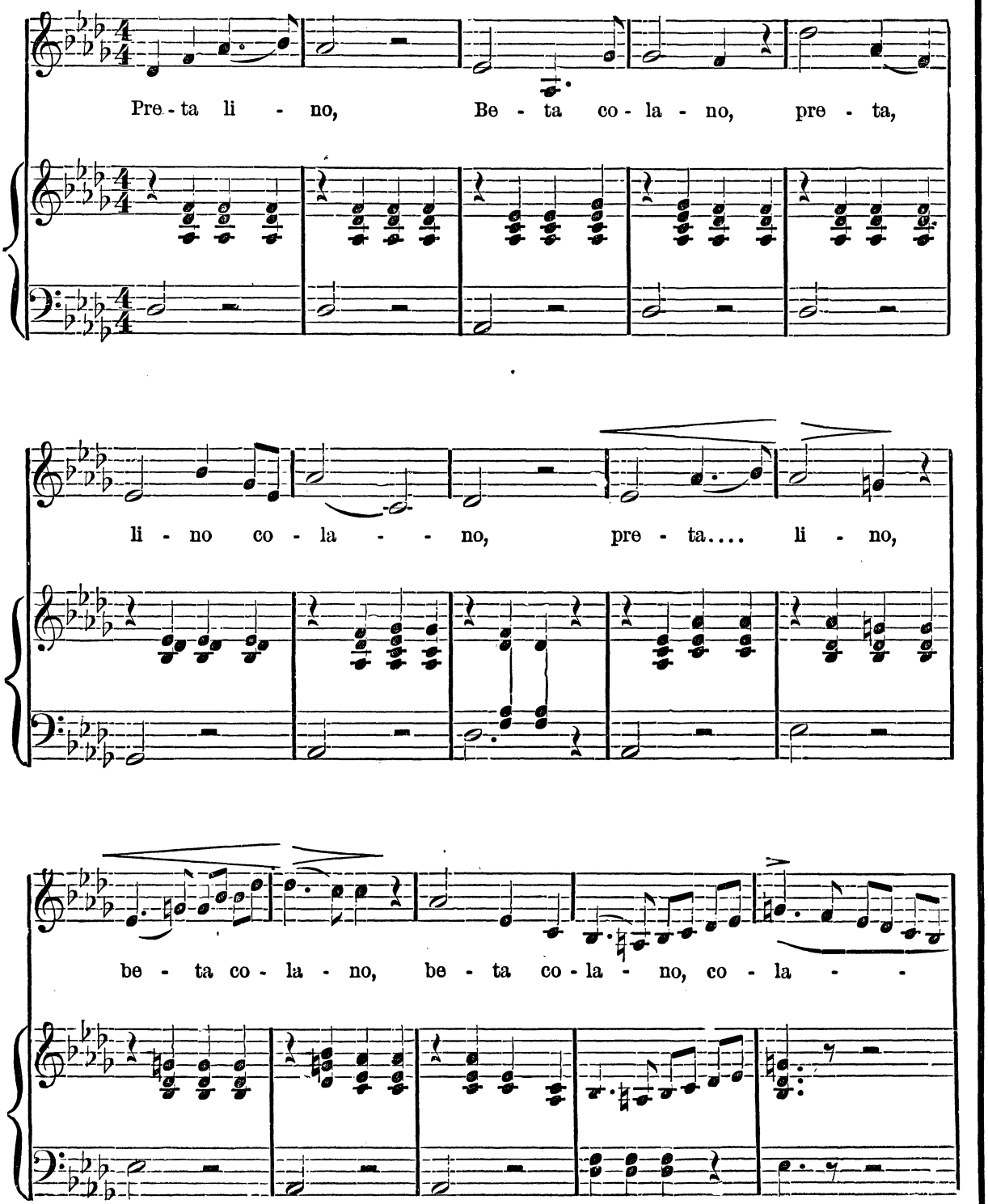


Etude. Concluded.

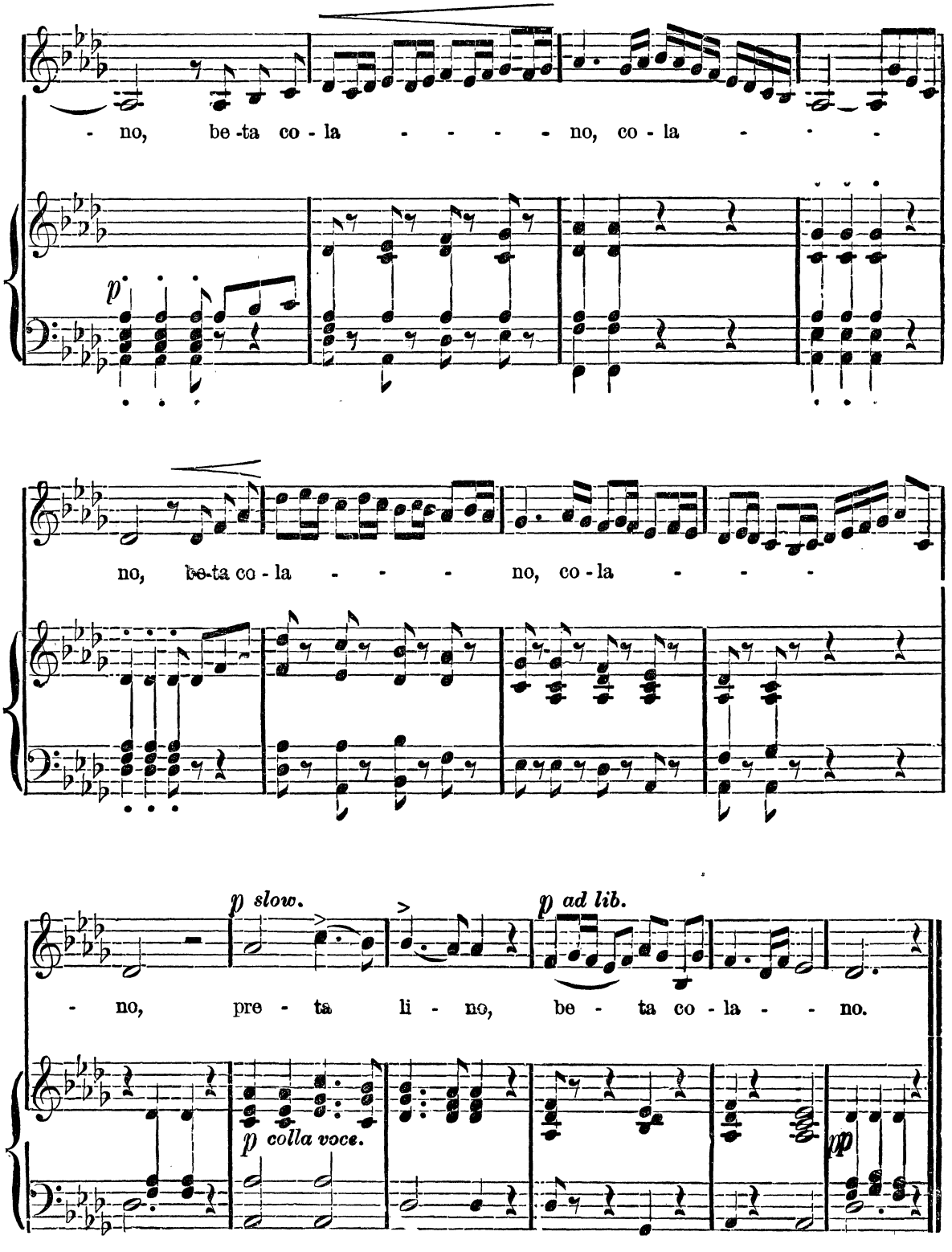


Etude for Alto or Bass.

No. 79.

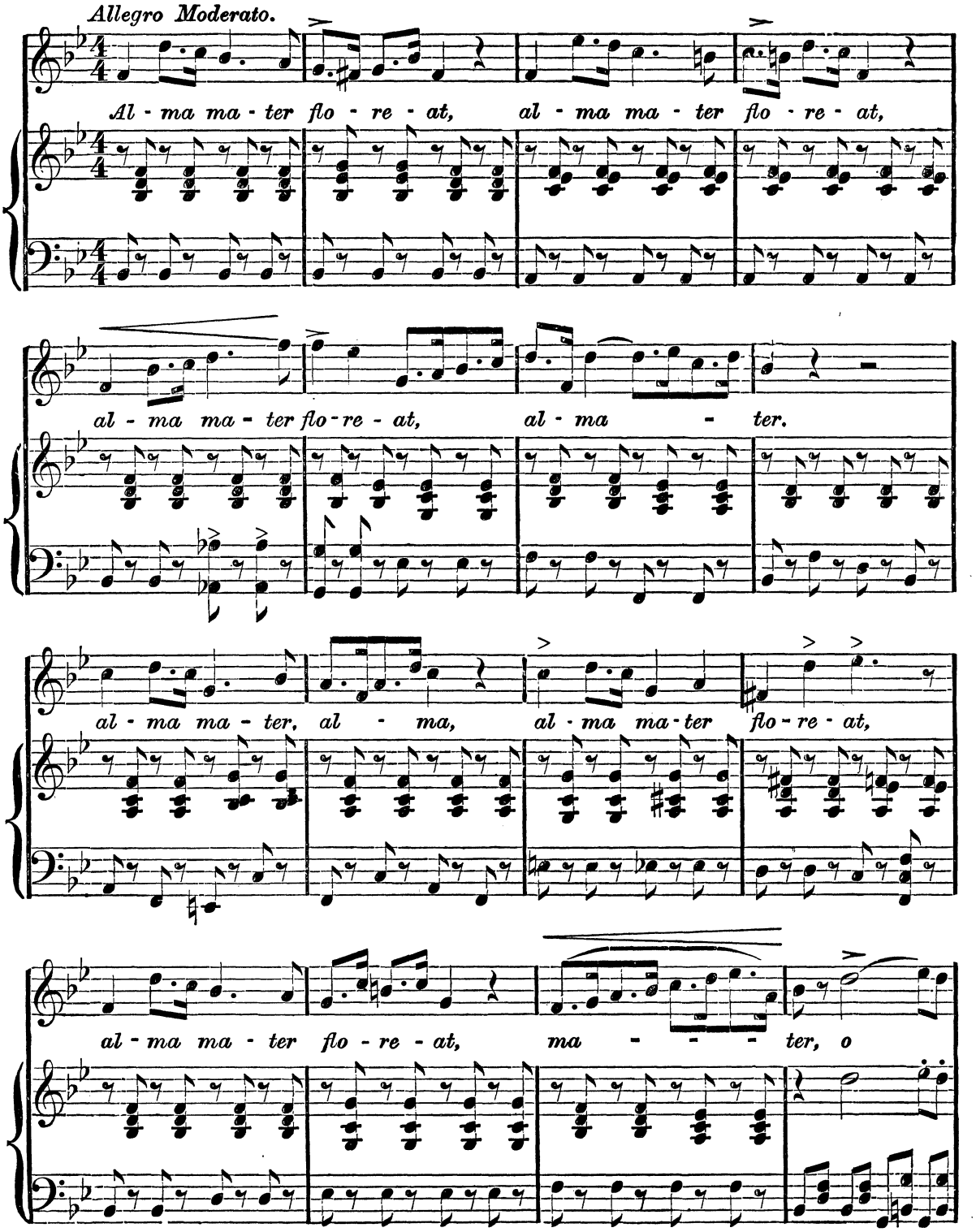


Etude. Concluded.

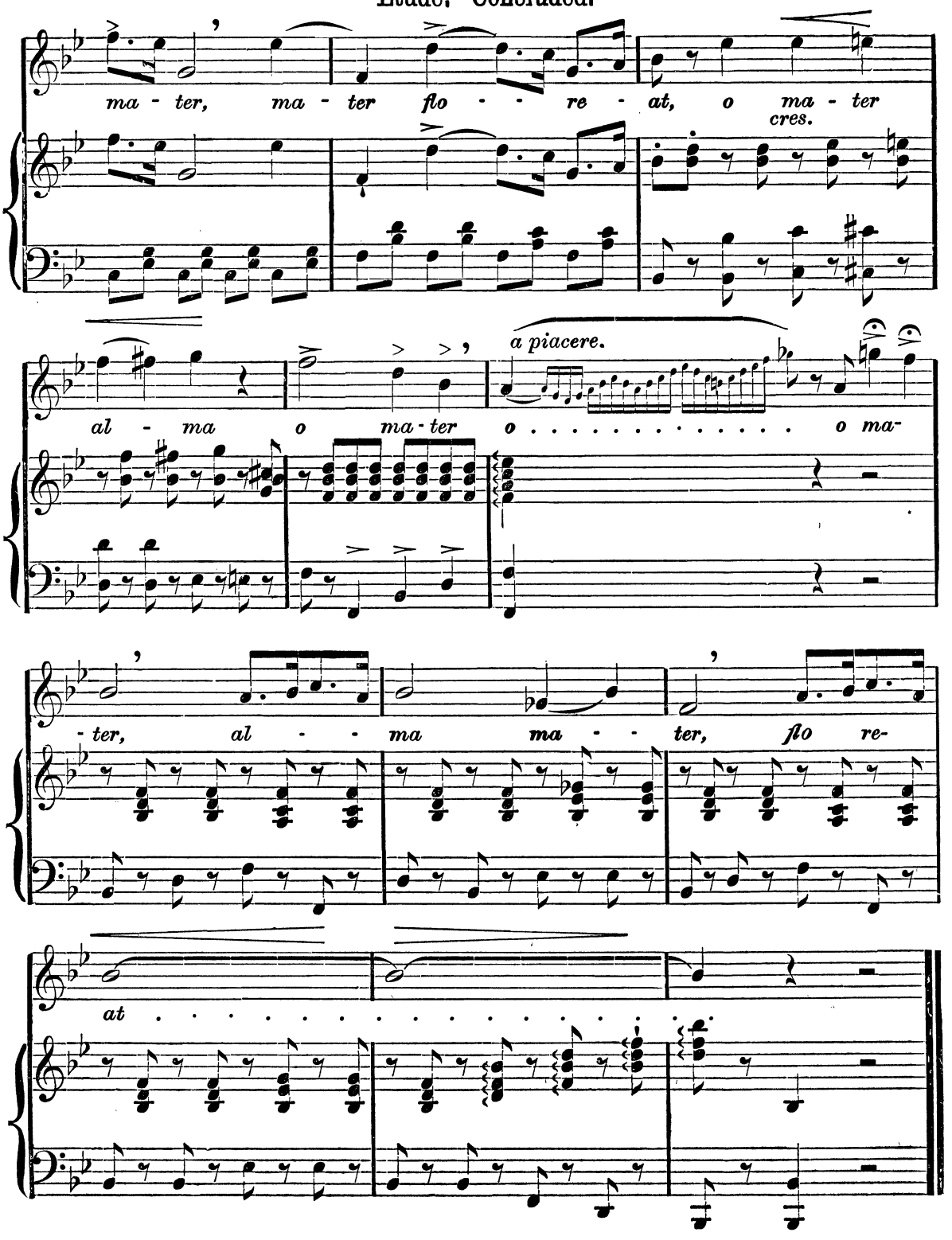


NO. 80. **Etude for Soprano or Tenor.**

Allegro Moderato.



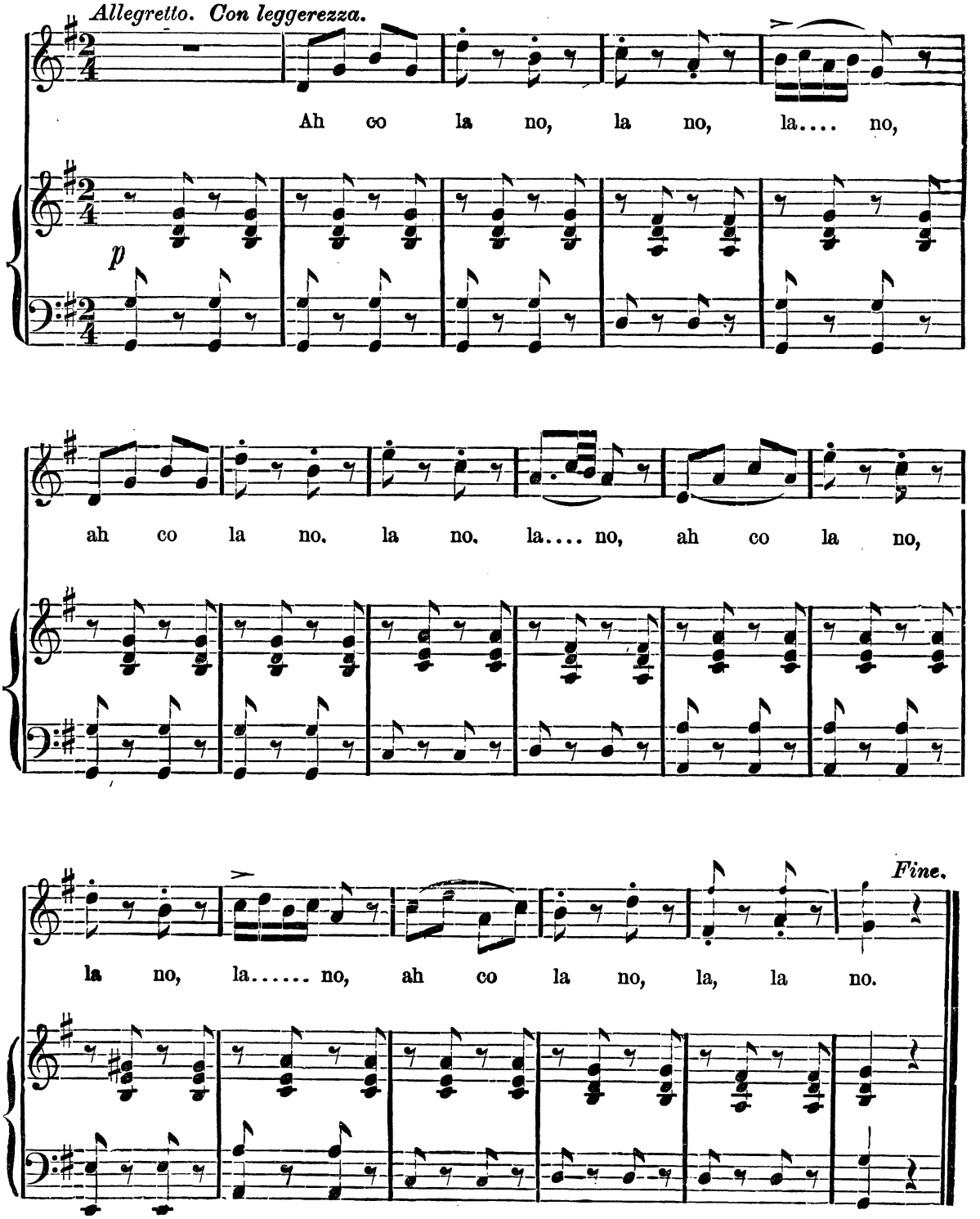
Etude. Concluded.



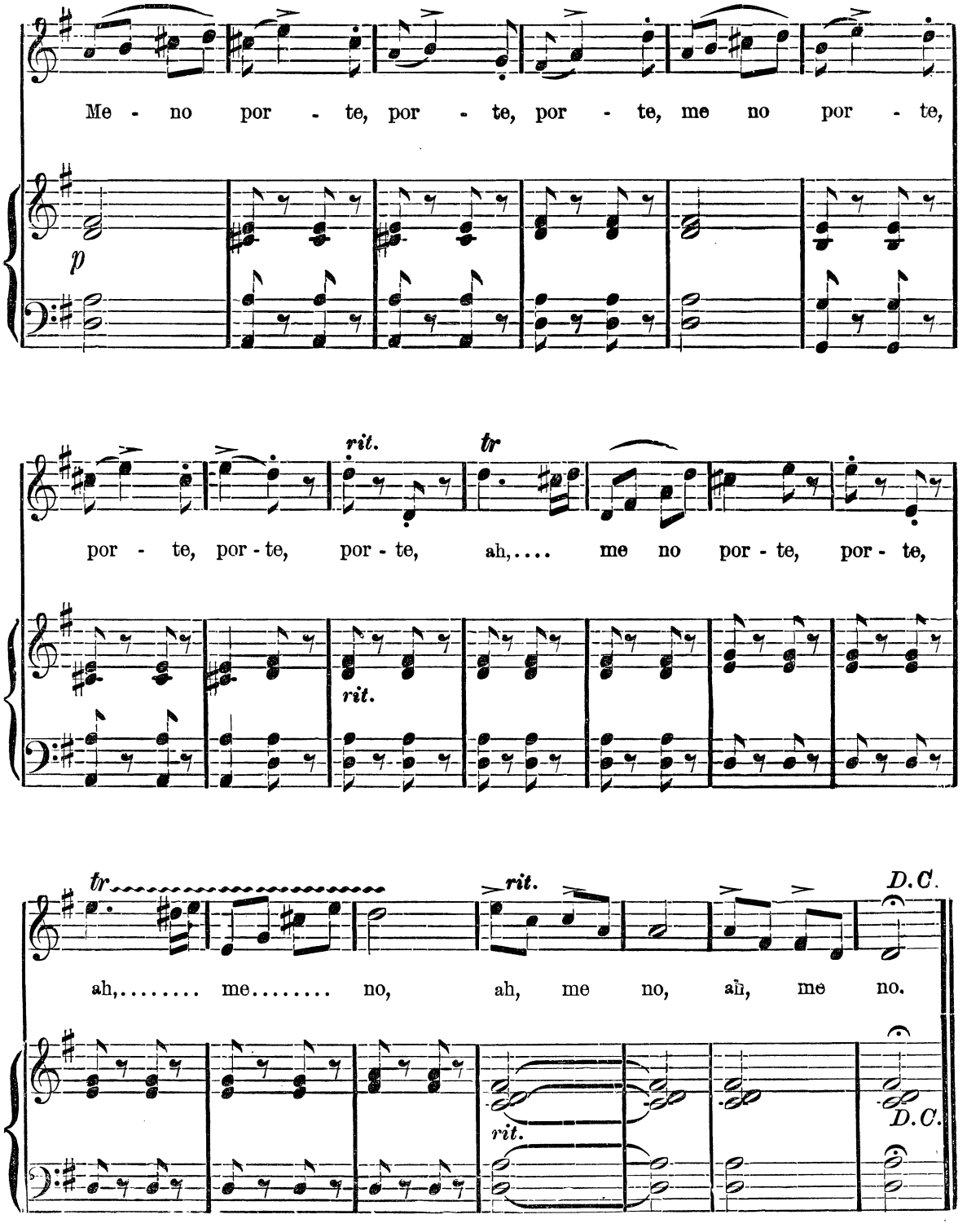
ETUDE.

No. 81.

Allegretto. Con leggerezza.



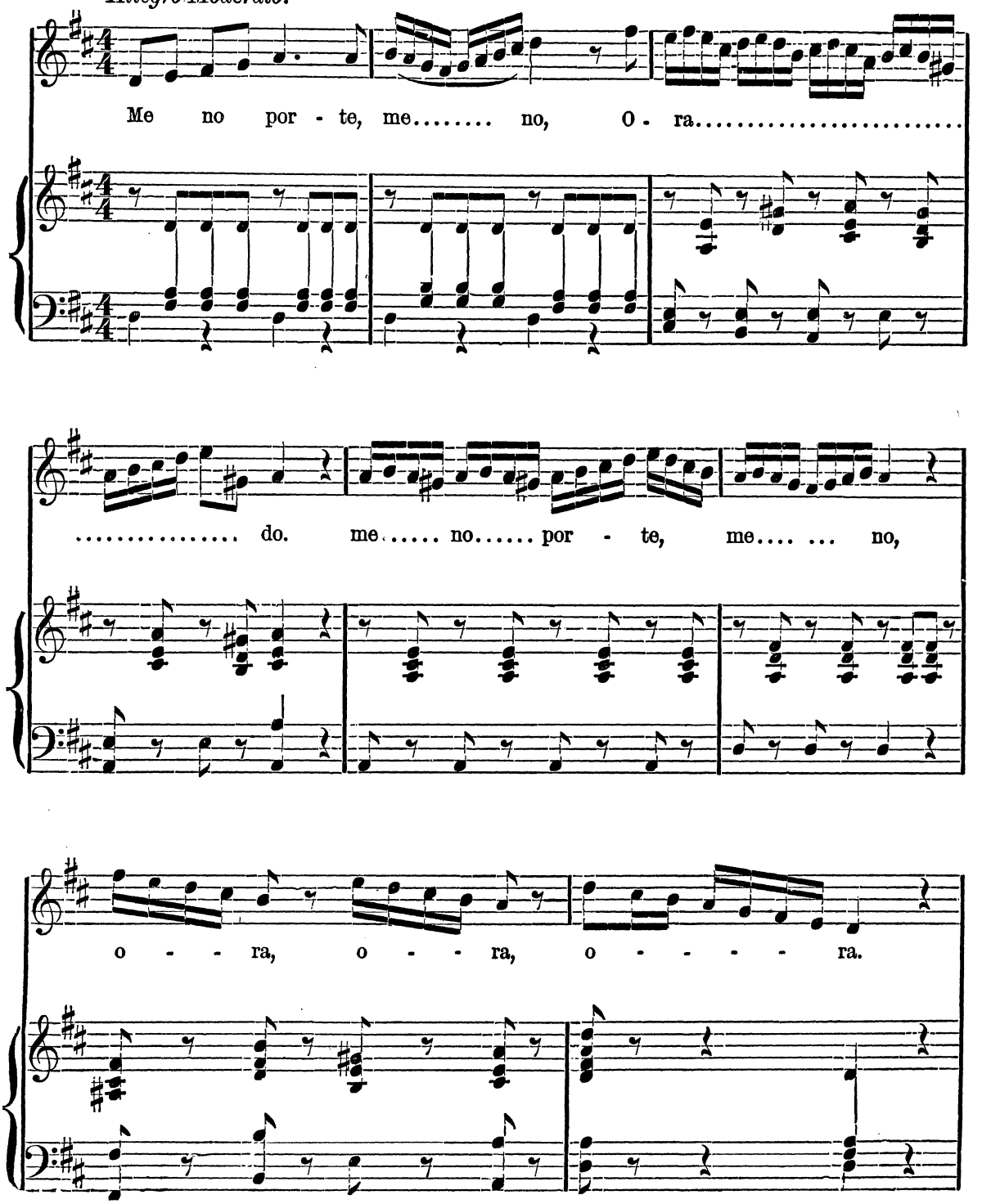
Etude. Concluded.



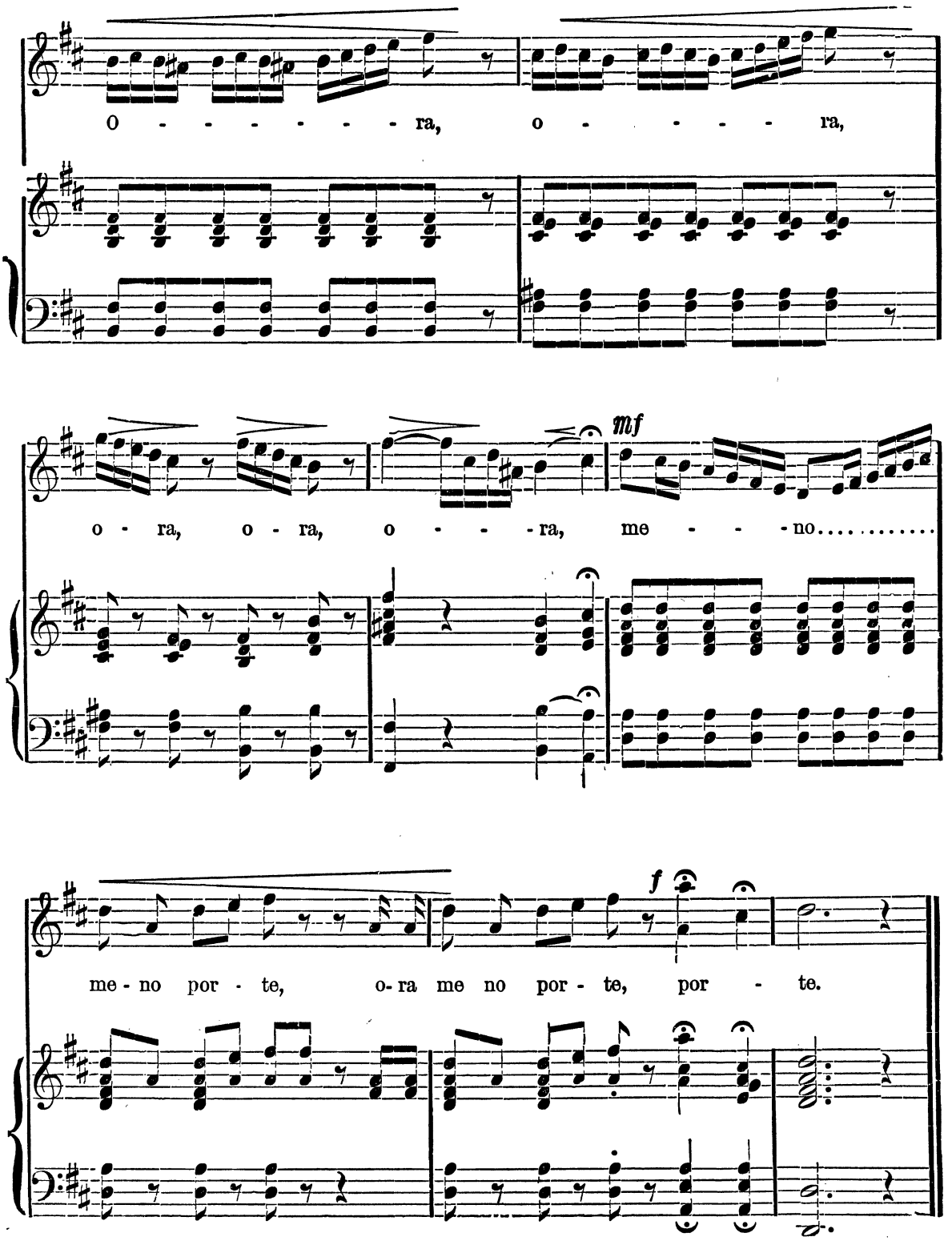
Vocal Study, for Soprano or Tenor.

No. 82.

Allegro Moderato.



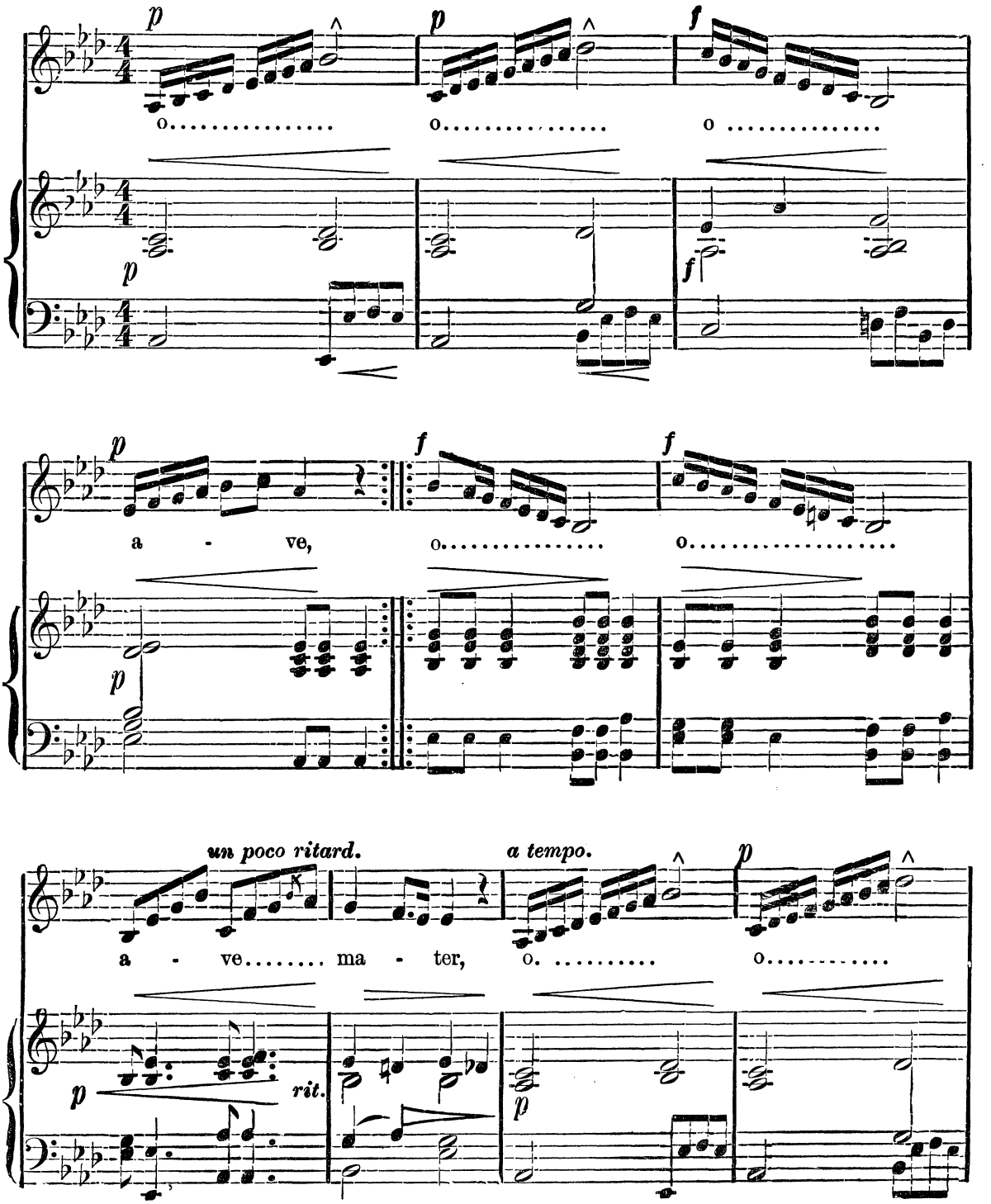
Vocal Study. Concluded.



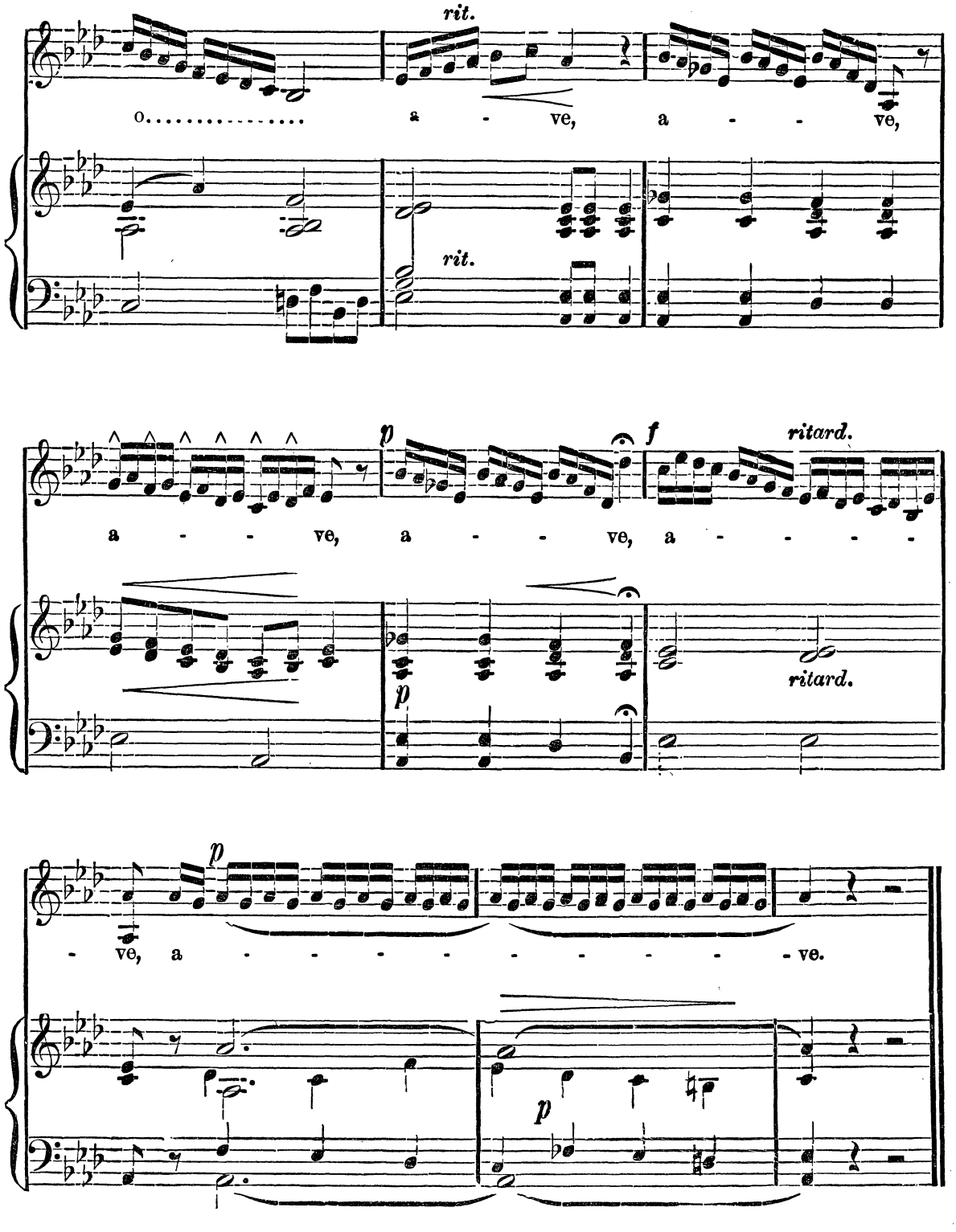
Vocal Study.

No. 83.

Andante.



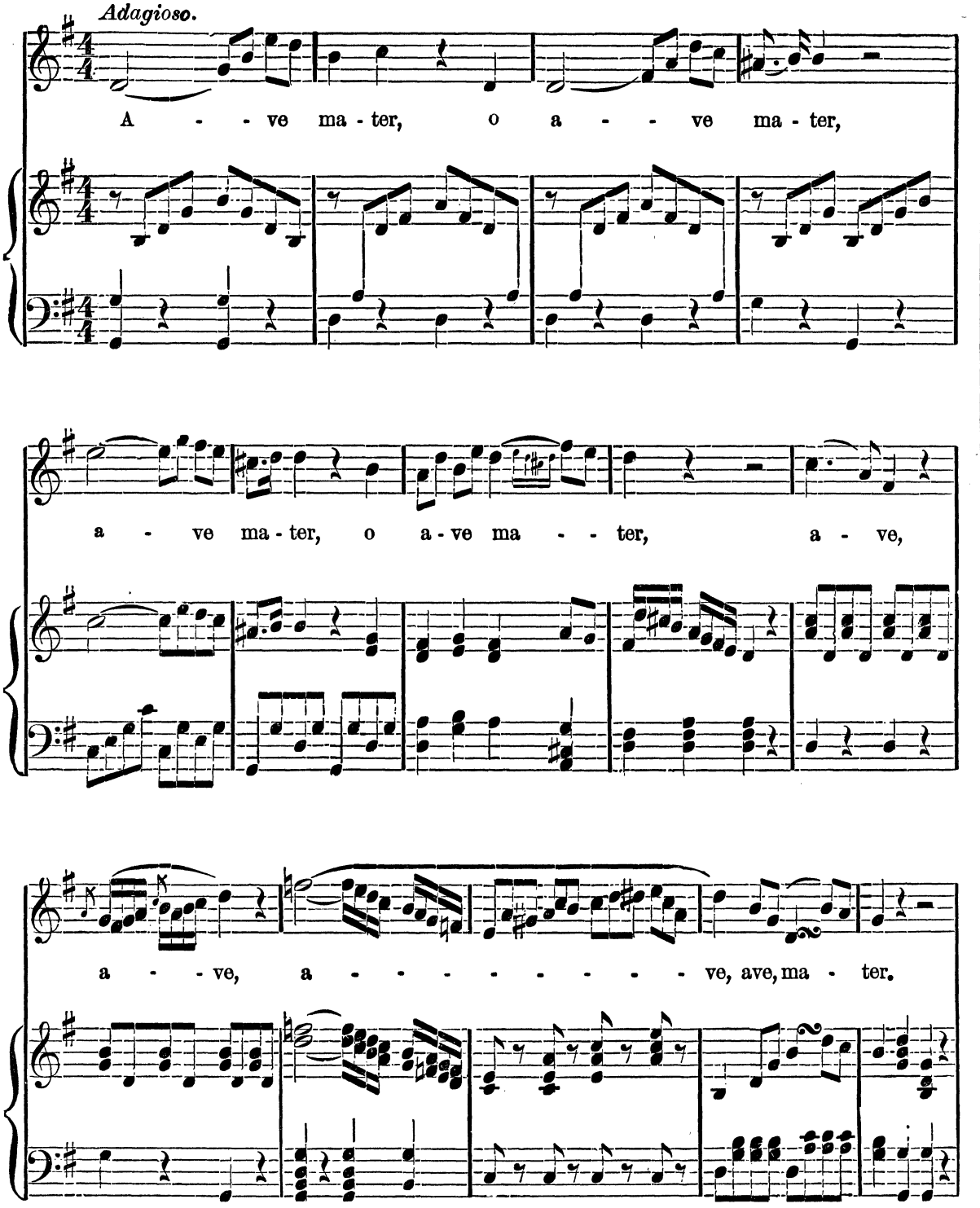
Vocal Study. Concluded.



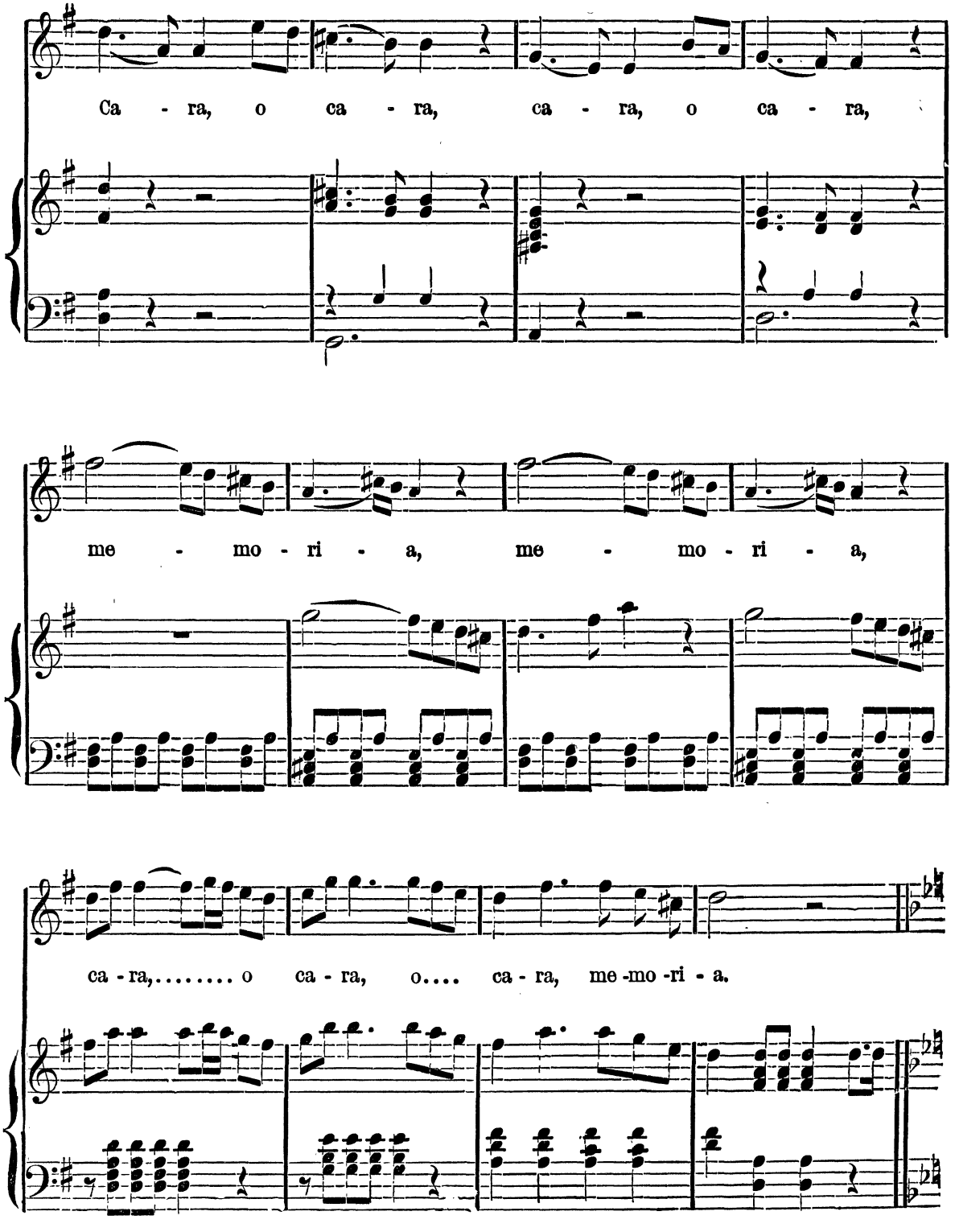
ETUDE.

No. 84.

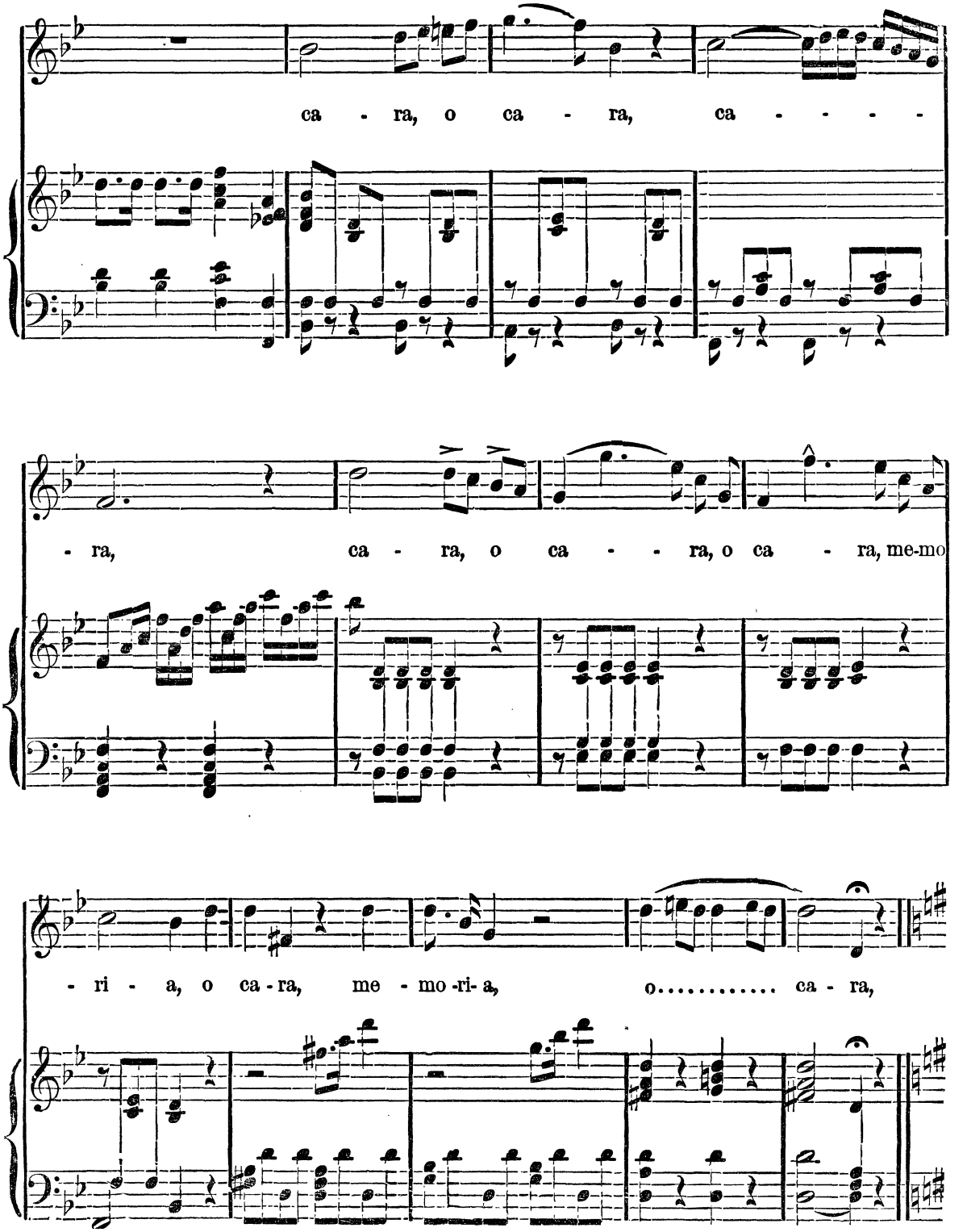
Adagioso.



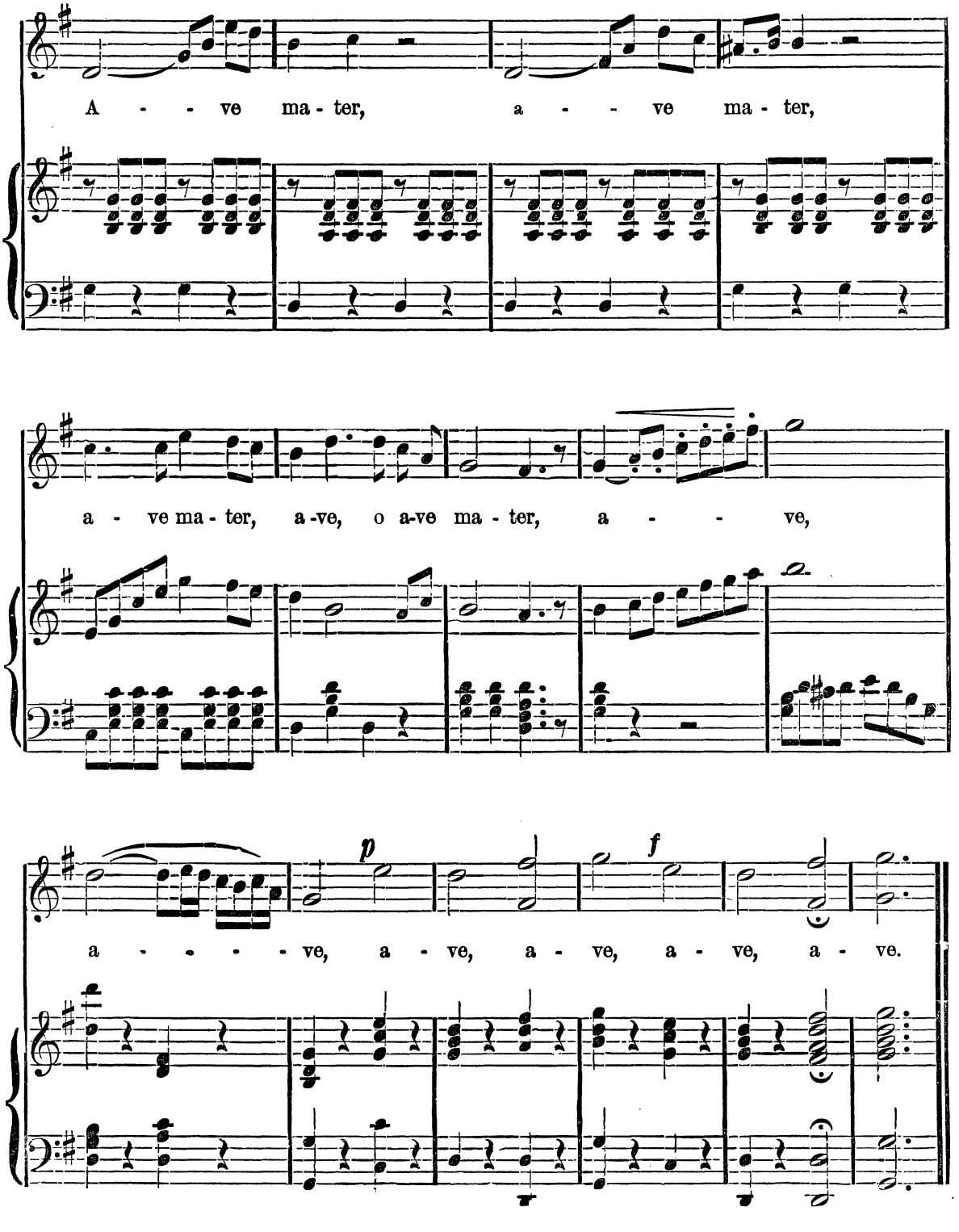
Etude. Continued.



Etude. Continued.

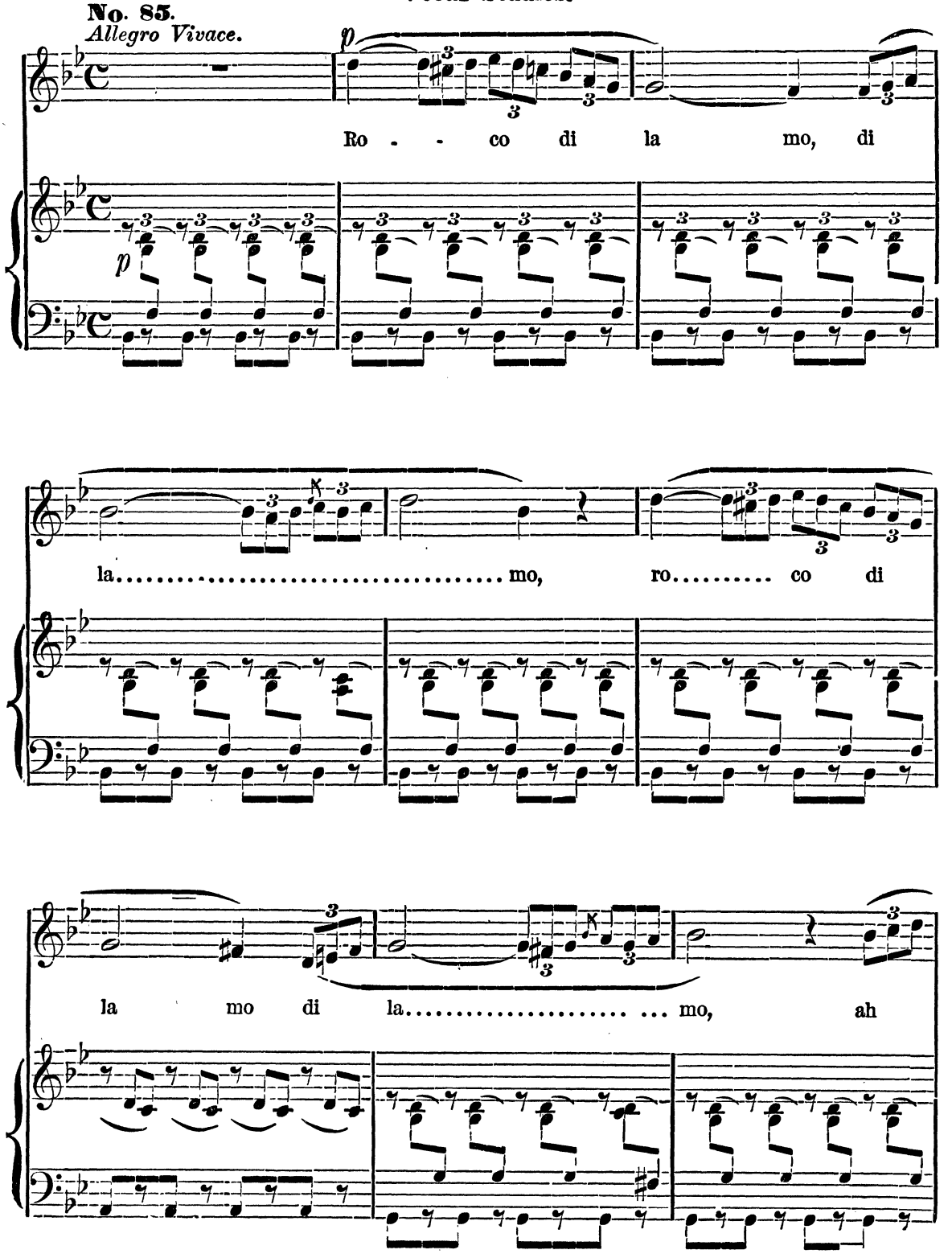


Etude. Concluded.

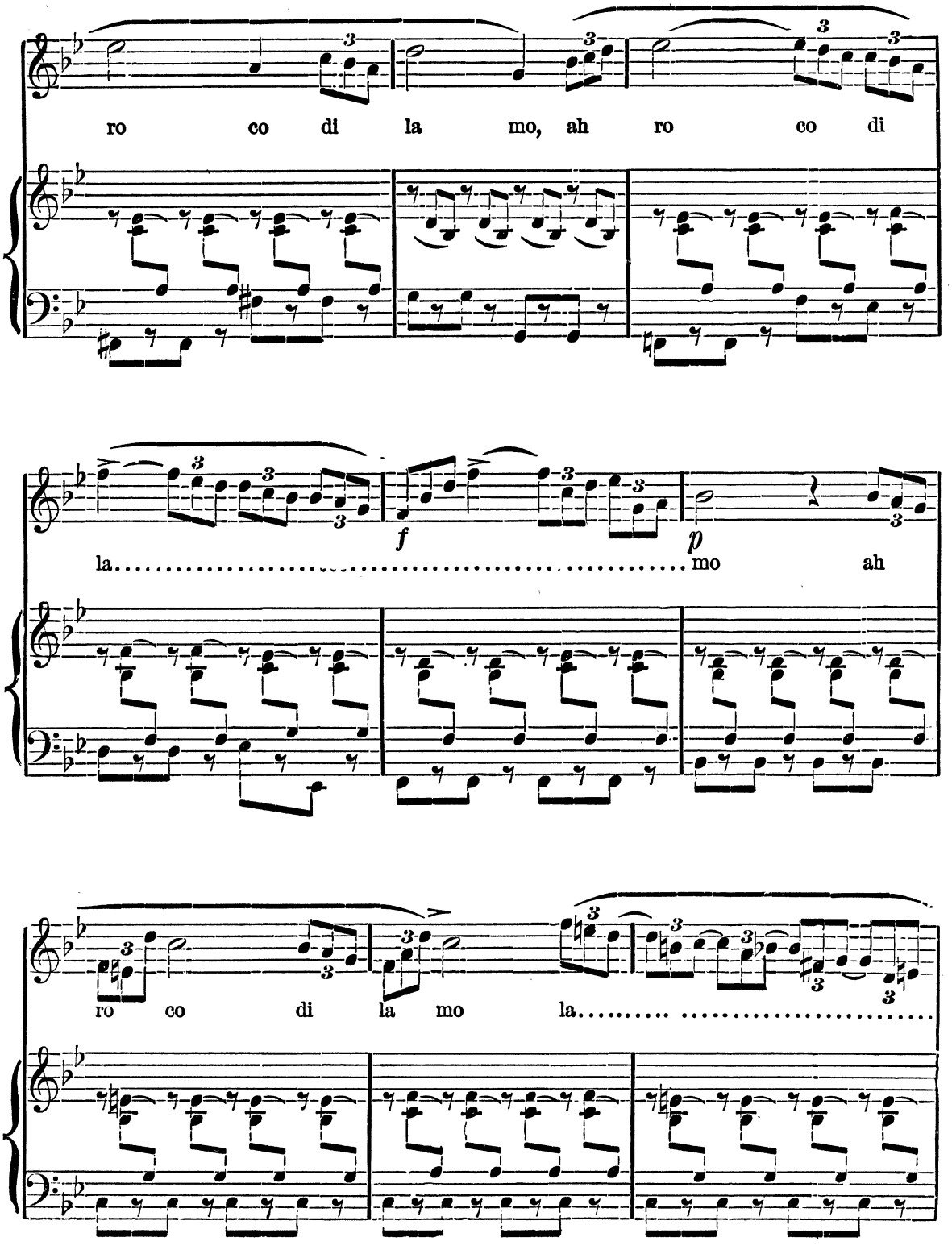


No. 85.

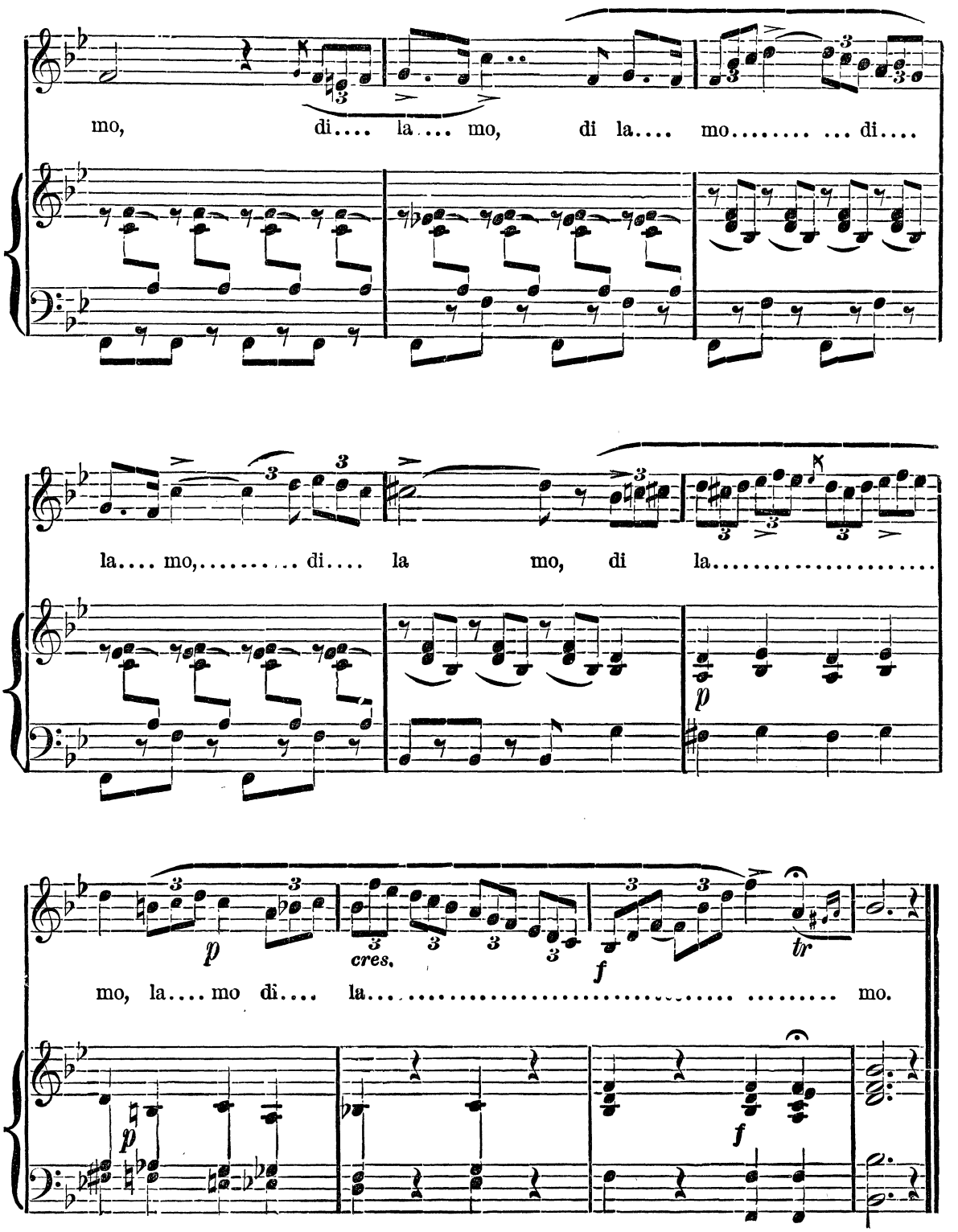
Allegro Vivace.



Vocal Study. Continued.



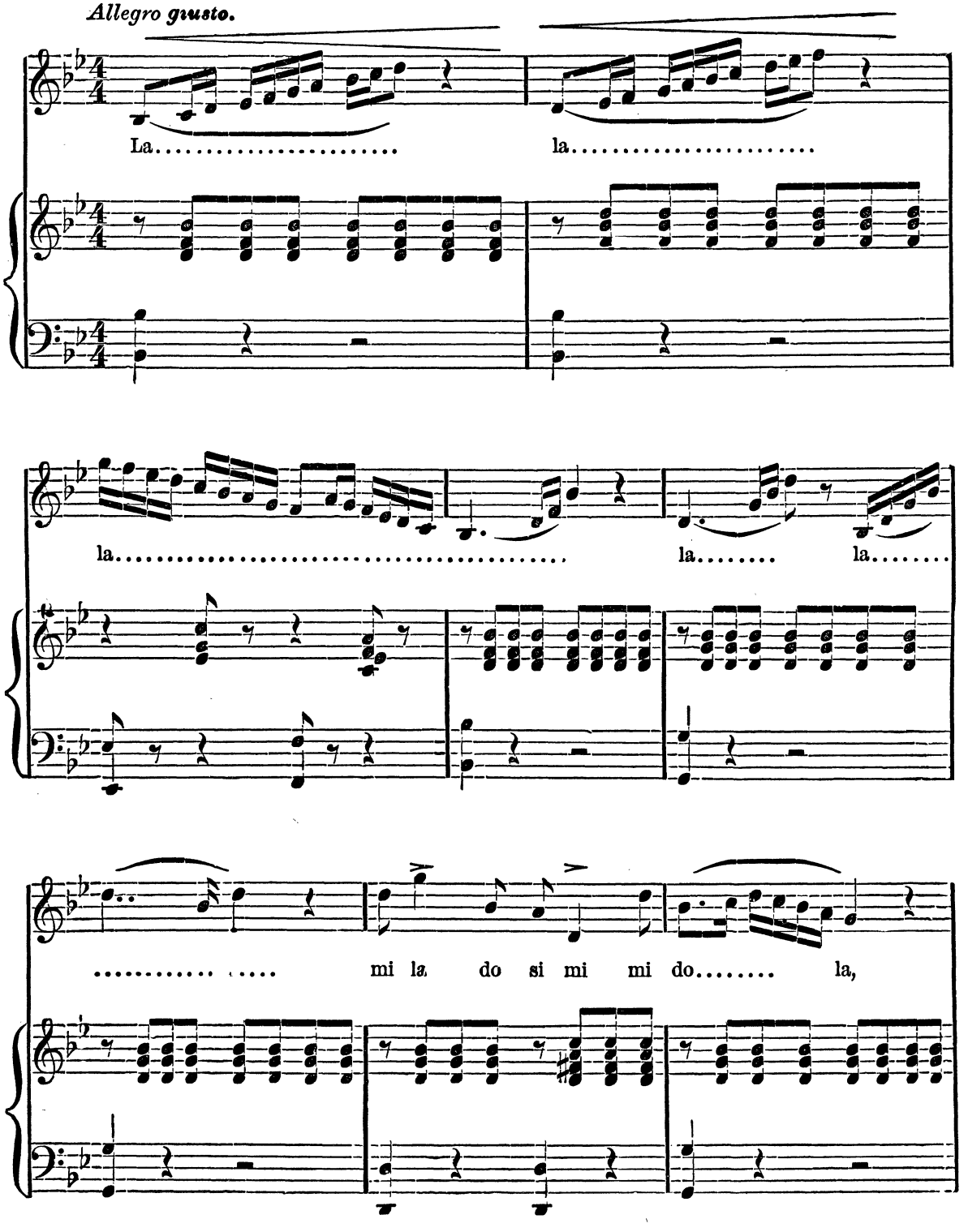
Vocal Study. Concluded.



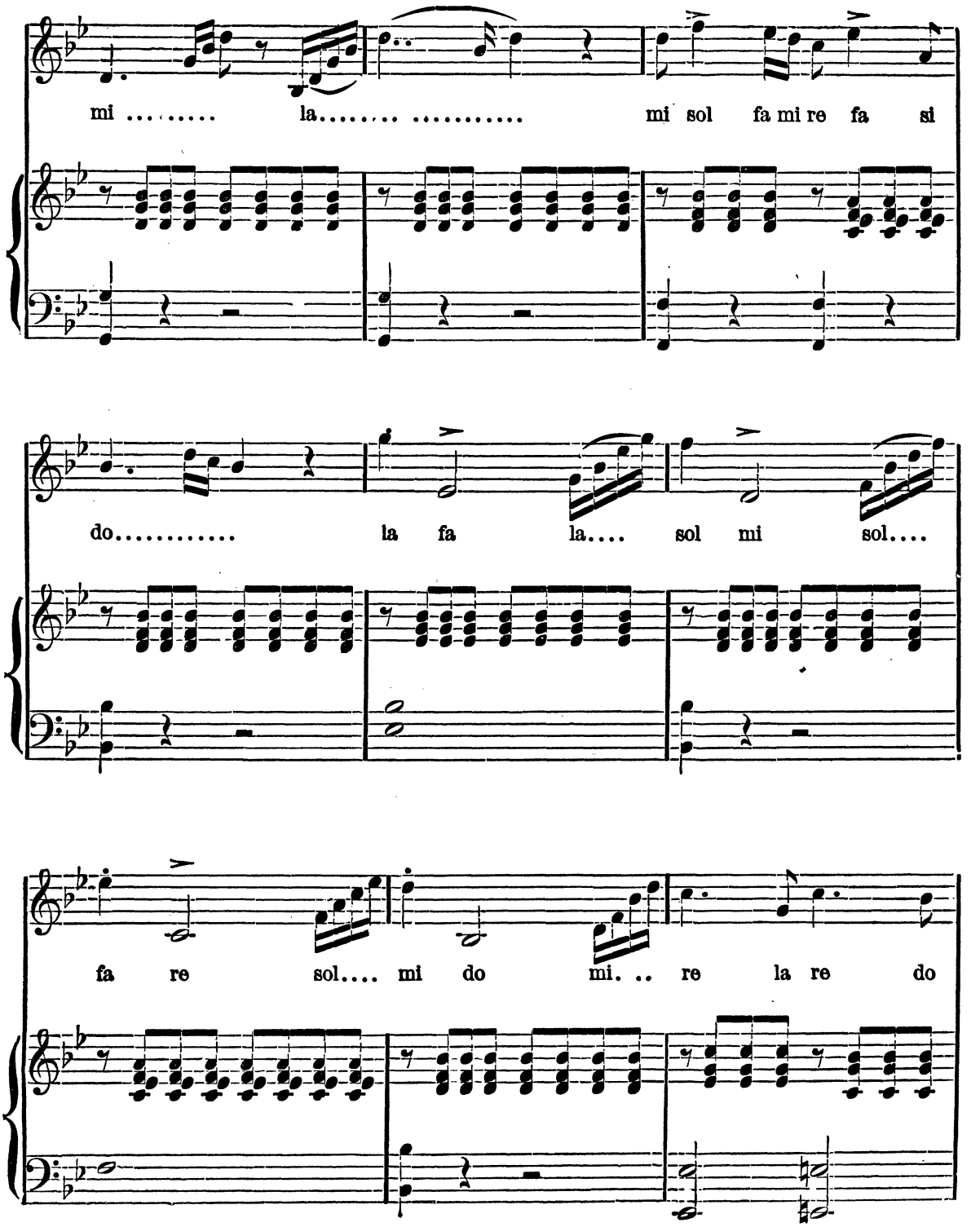
Vocal Study.

No. 86.

Allegro giusto.



Vocal Study. Continued.



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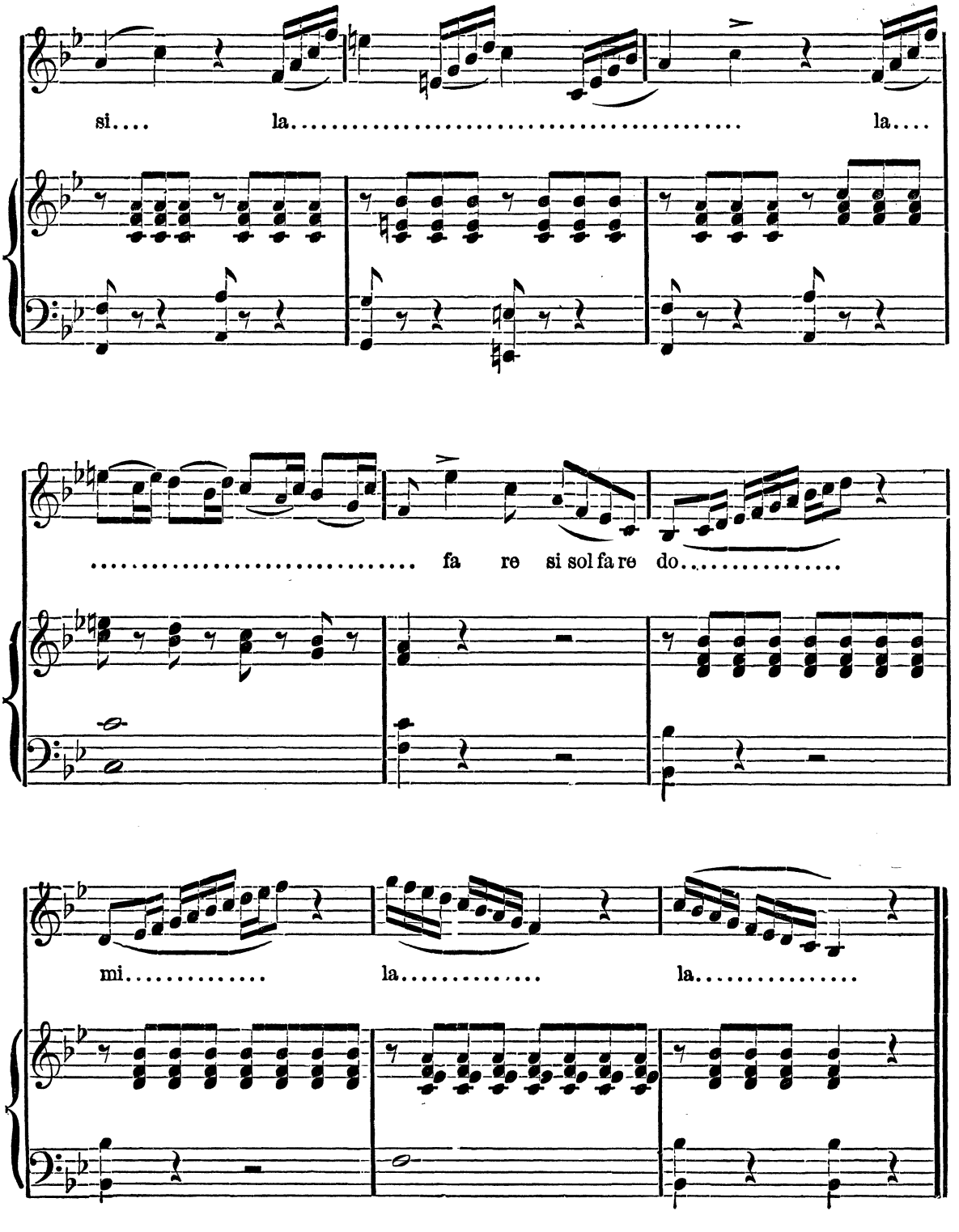
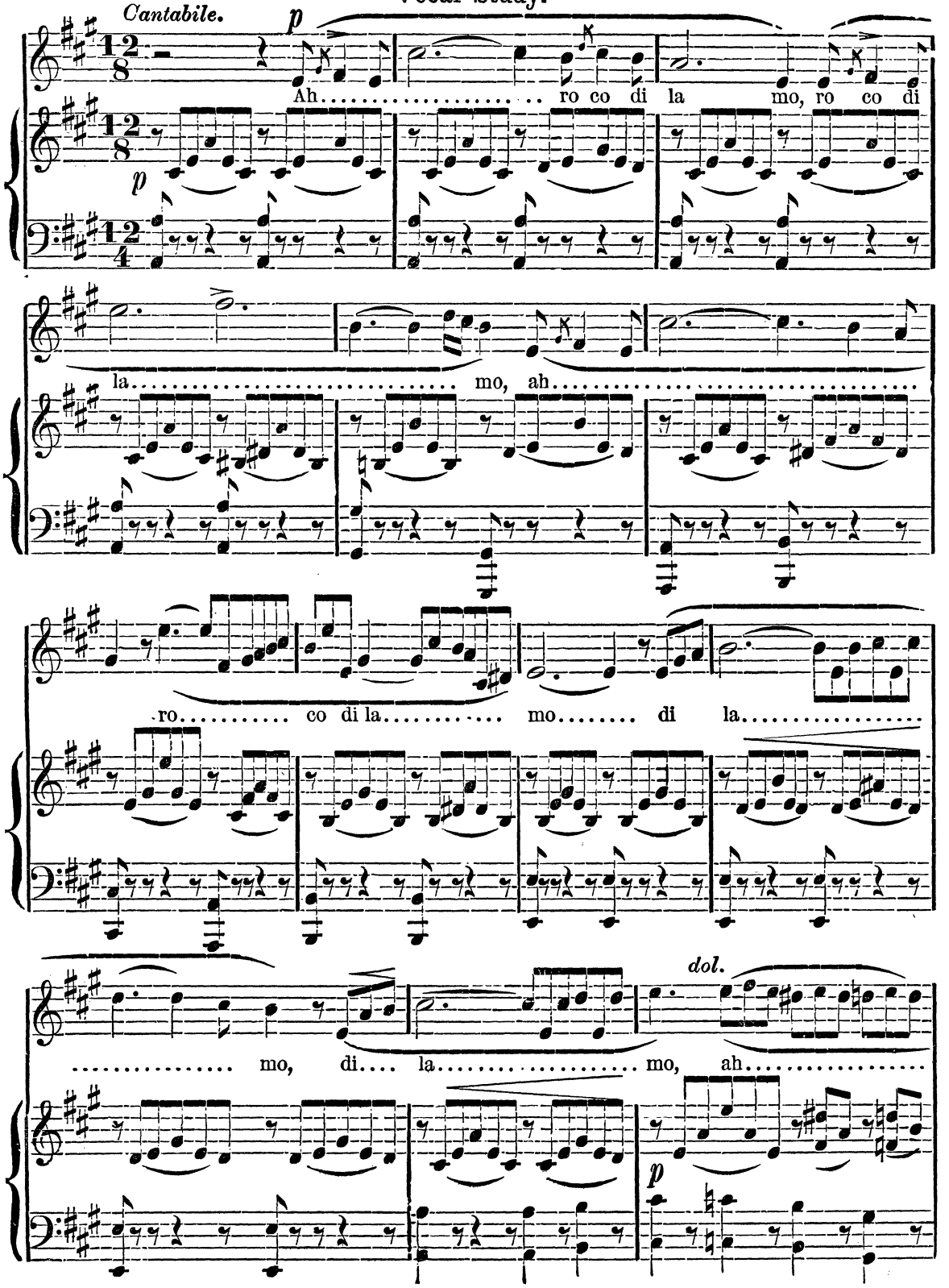


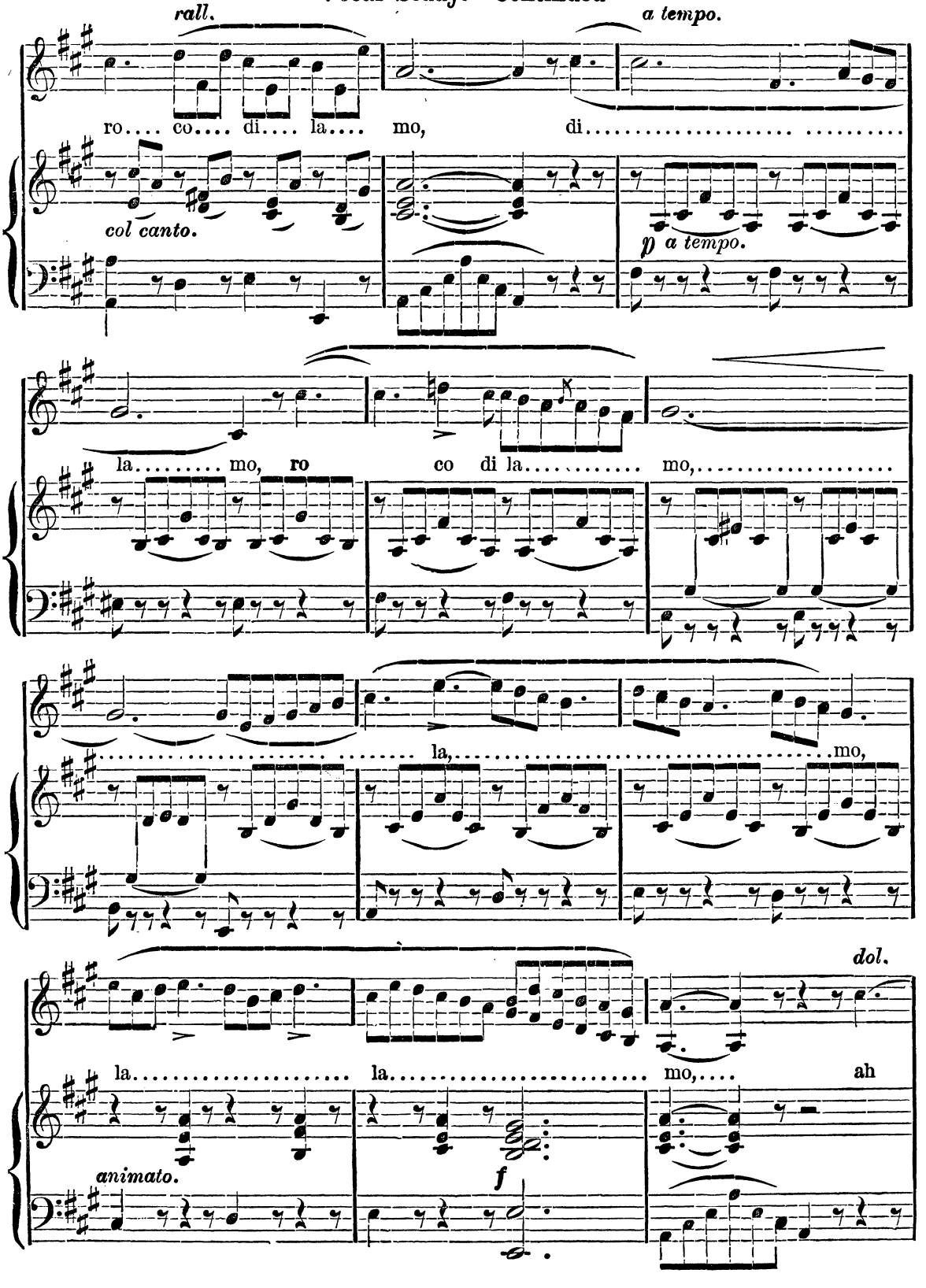
Vocal Study.

No. 87.

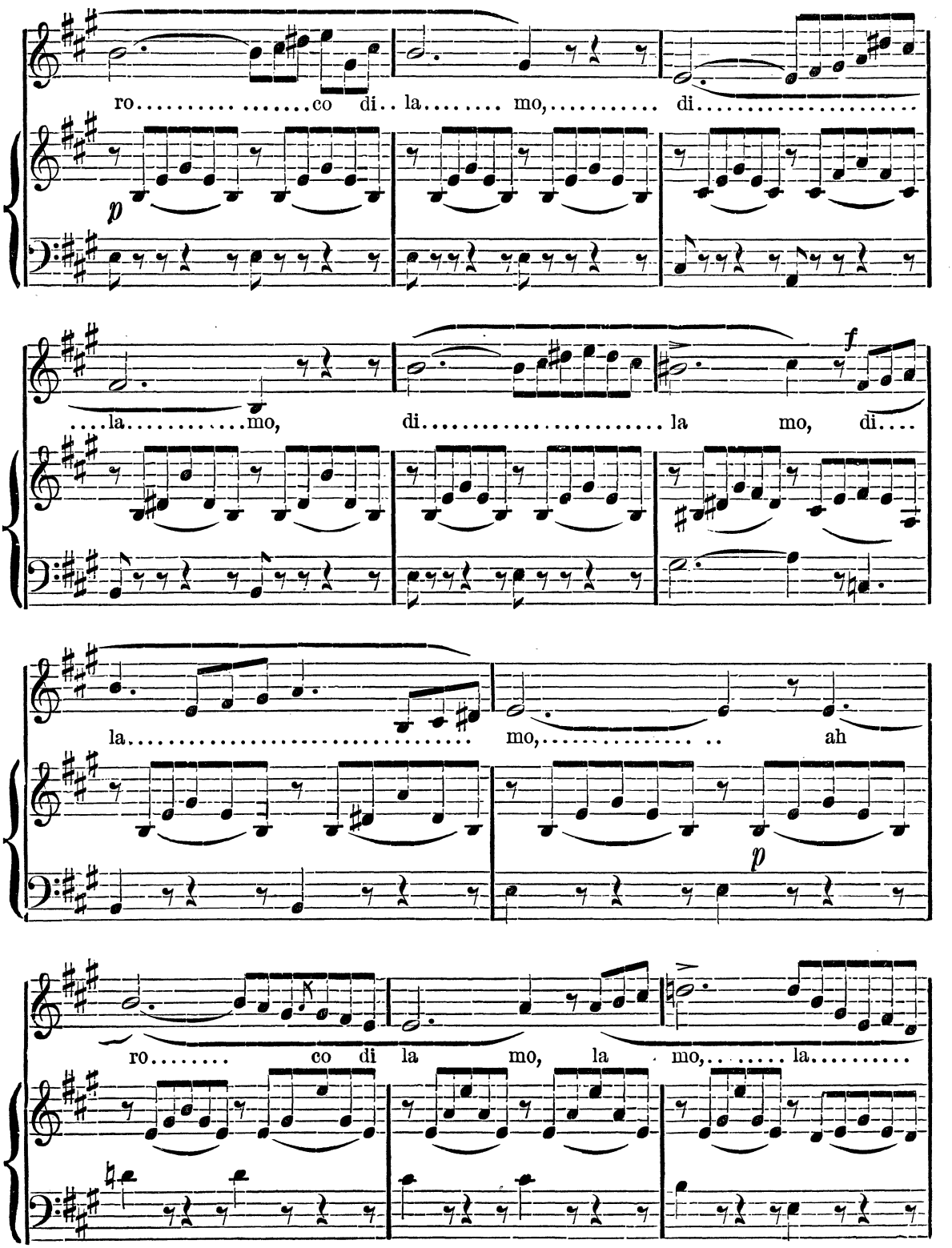
Cantabile.



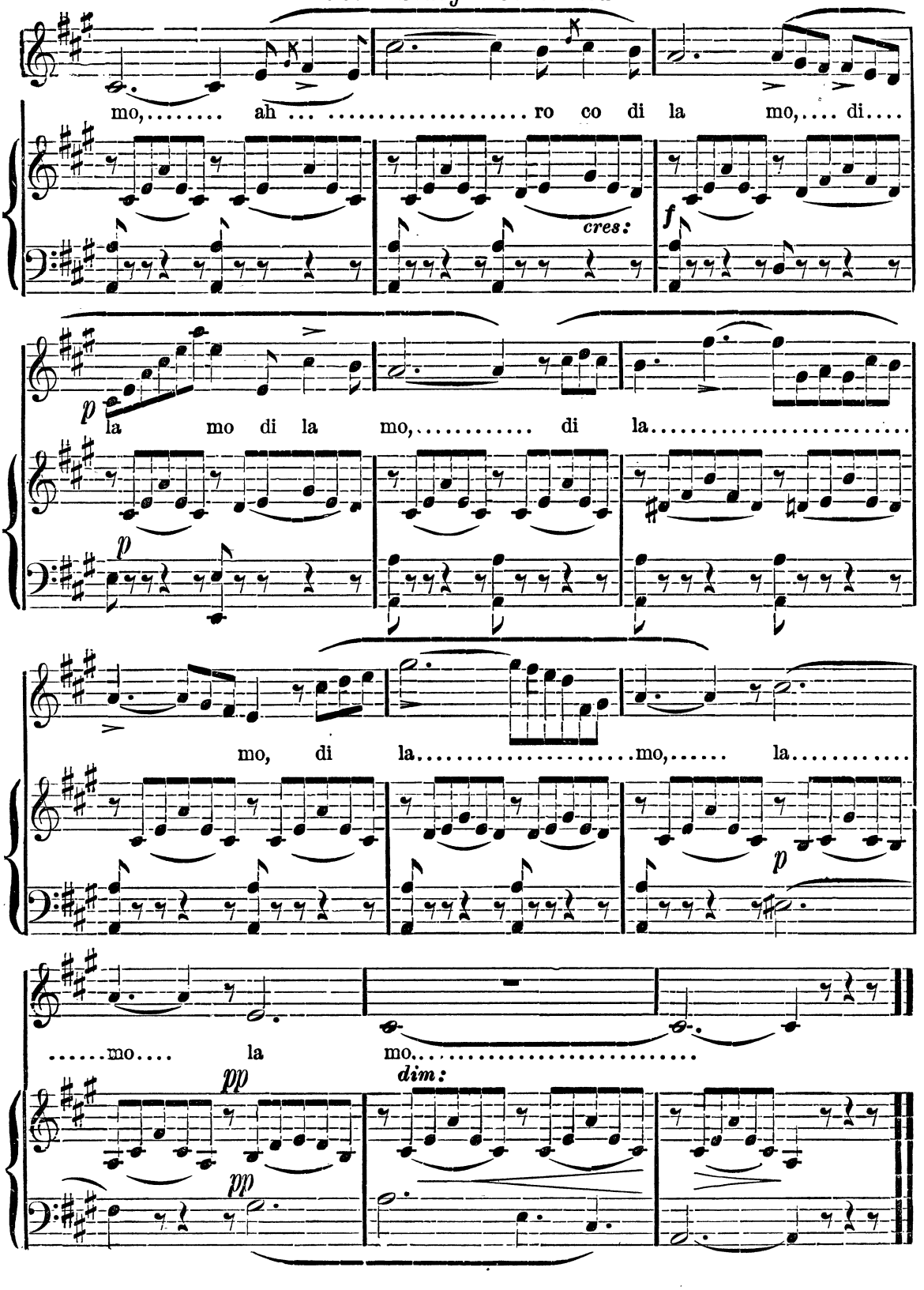
Vocal Study. Continued.



Vocal Study. Continued.



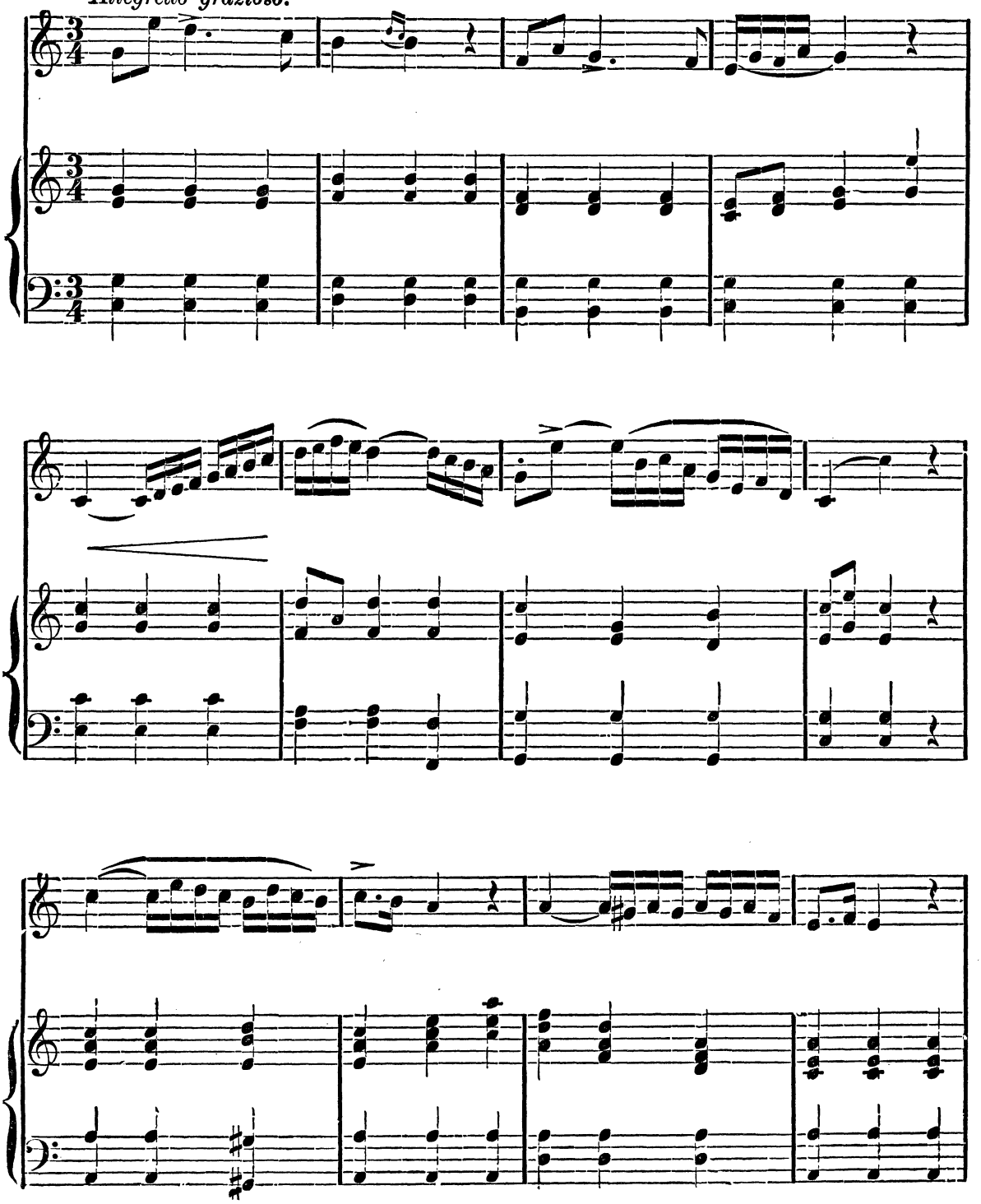
Vocal Study. Concluded.



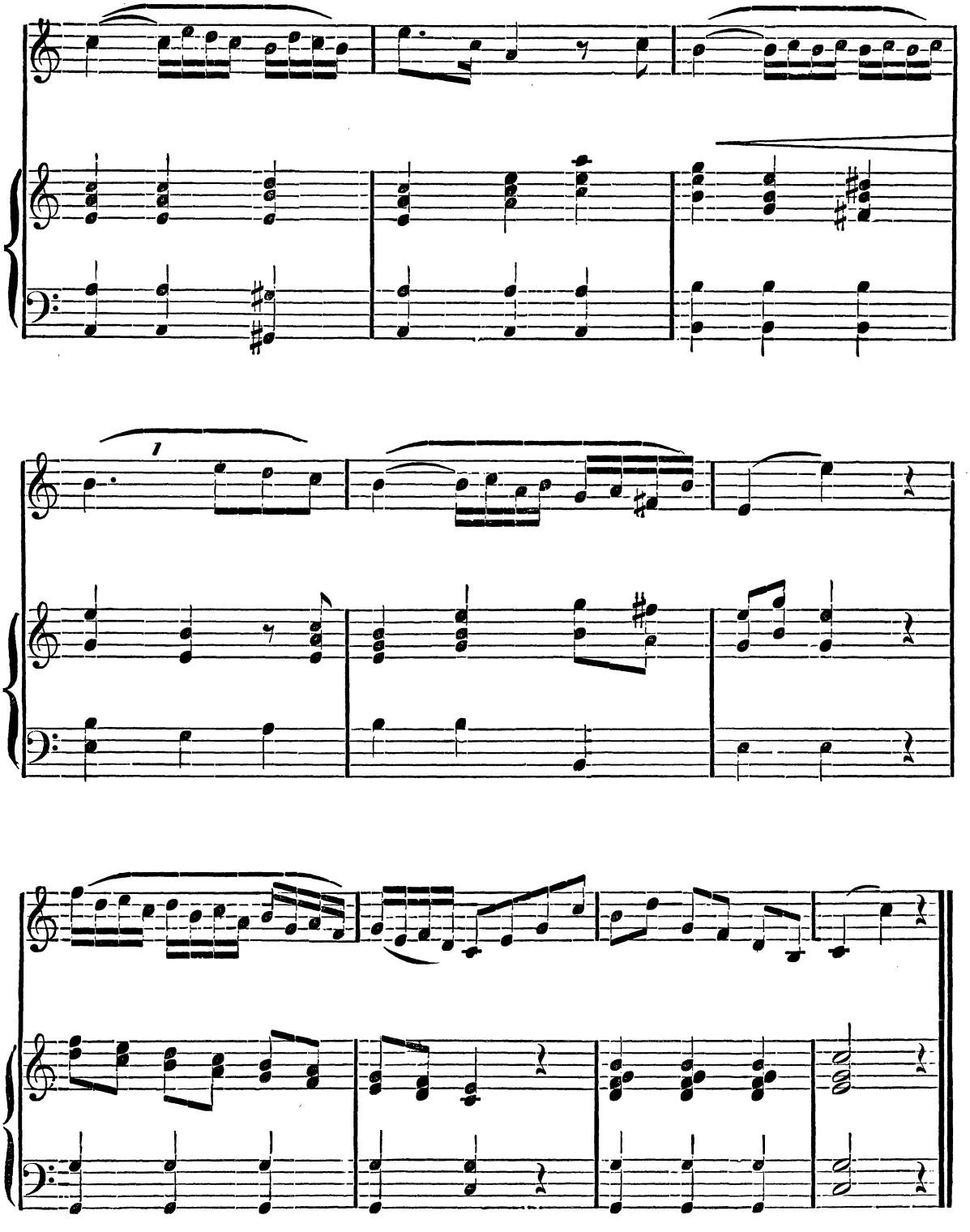
ETUDE.

No. 88.

Allegretto grazioso.



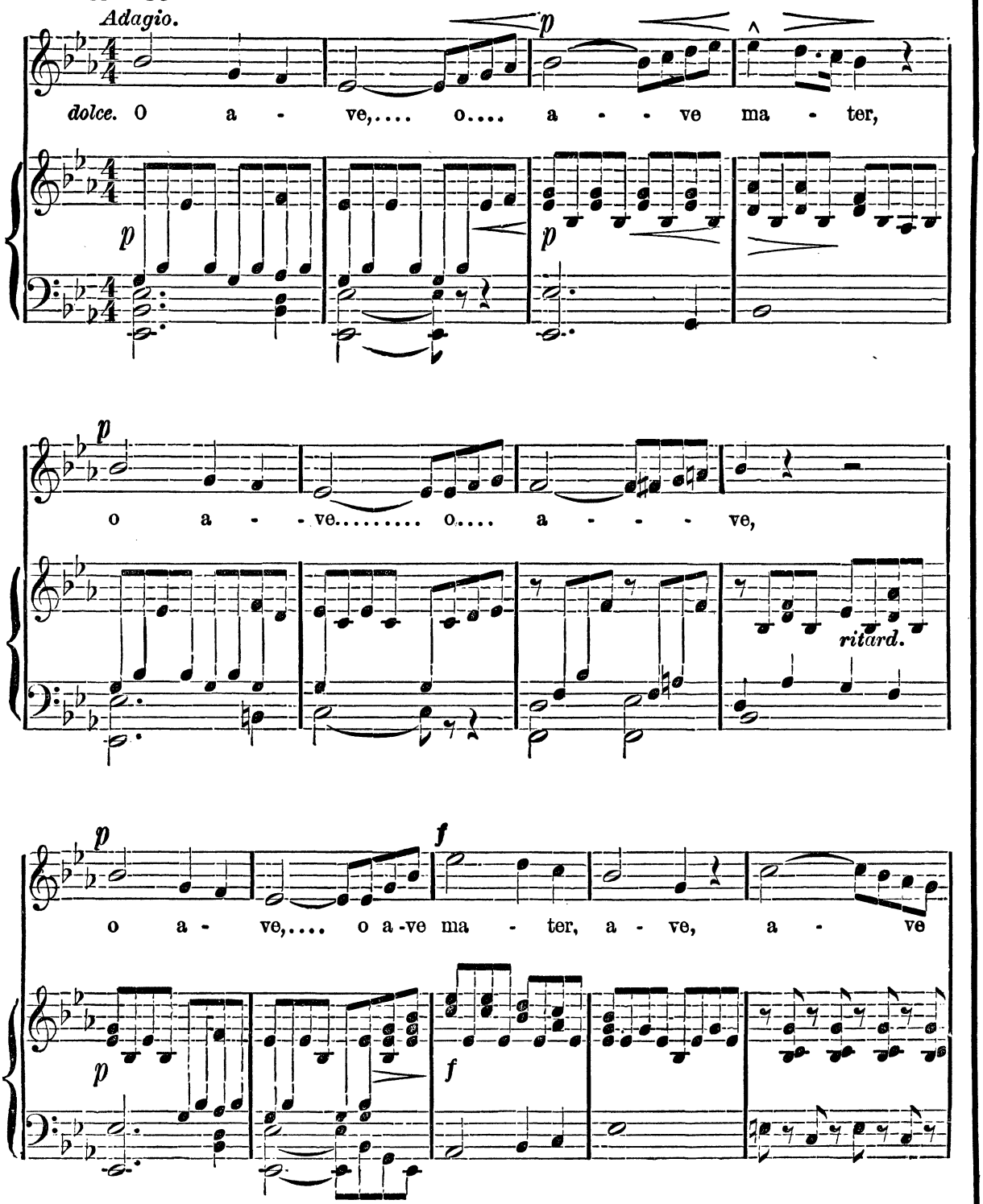
Etude. Concluded.



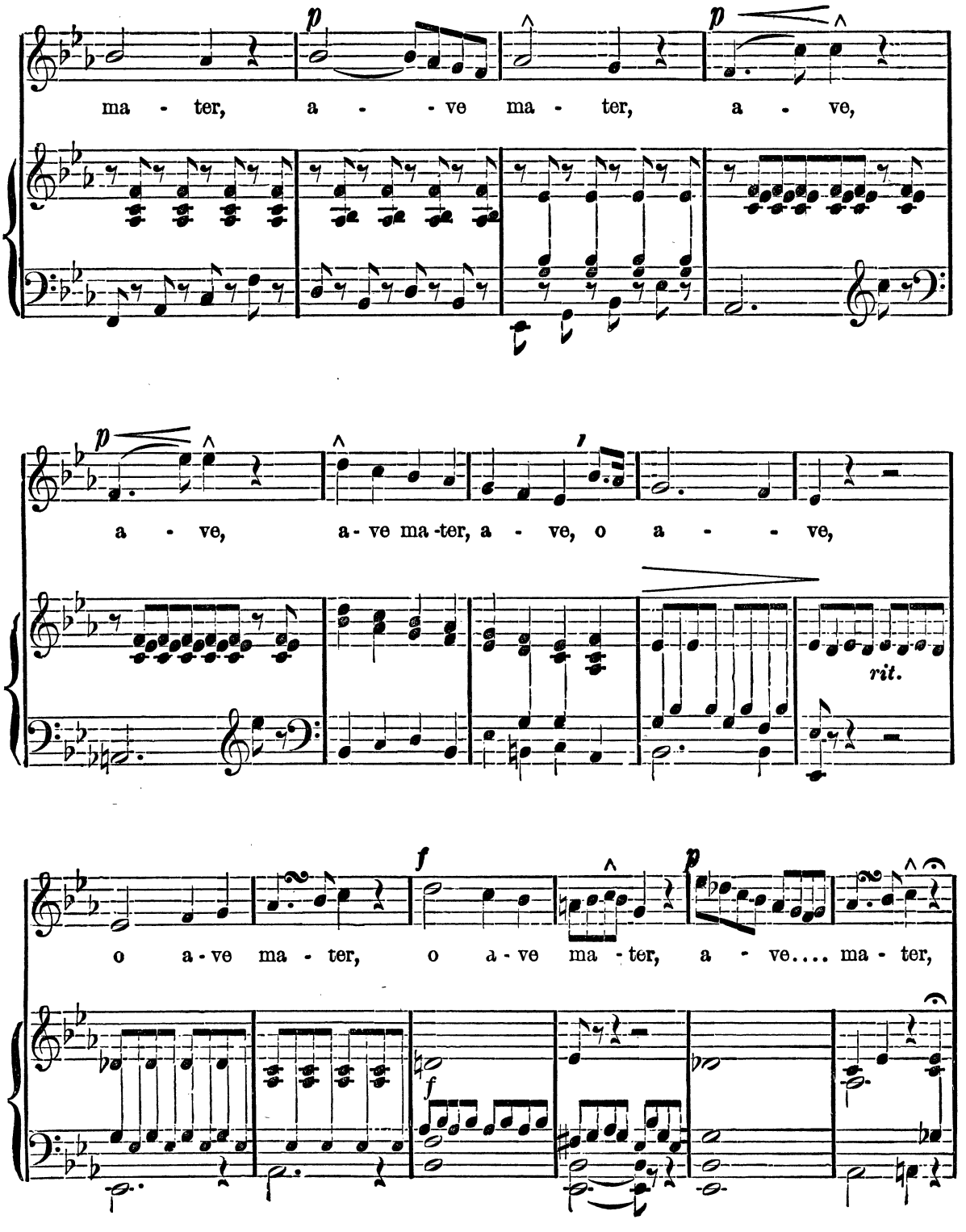
ETUDE.

No. 89.

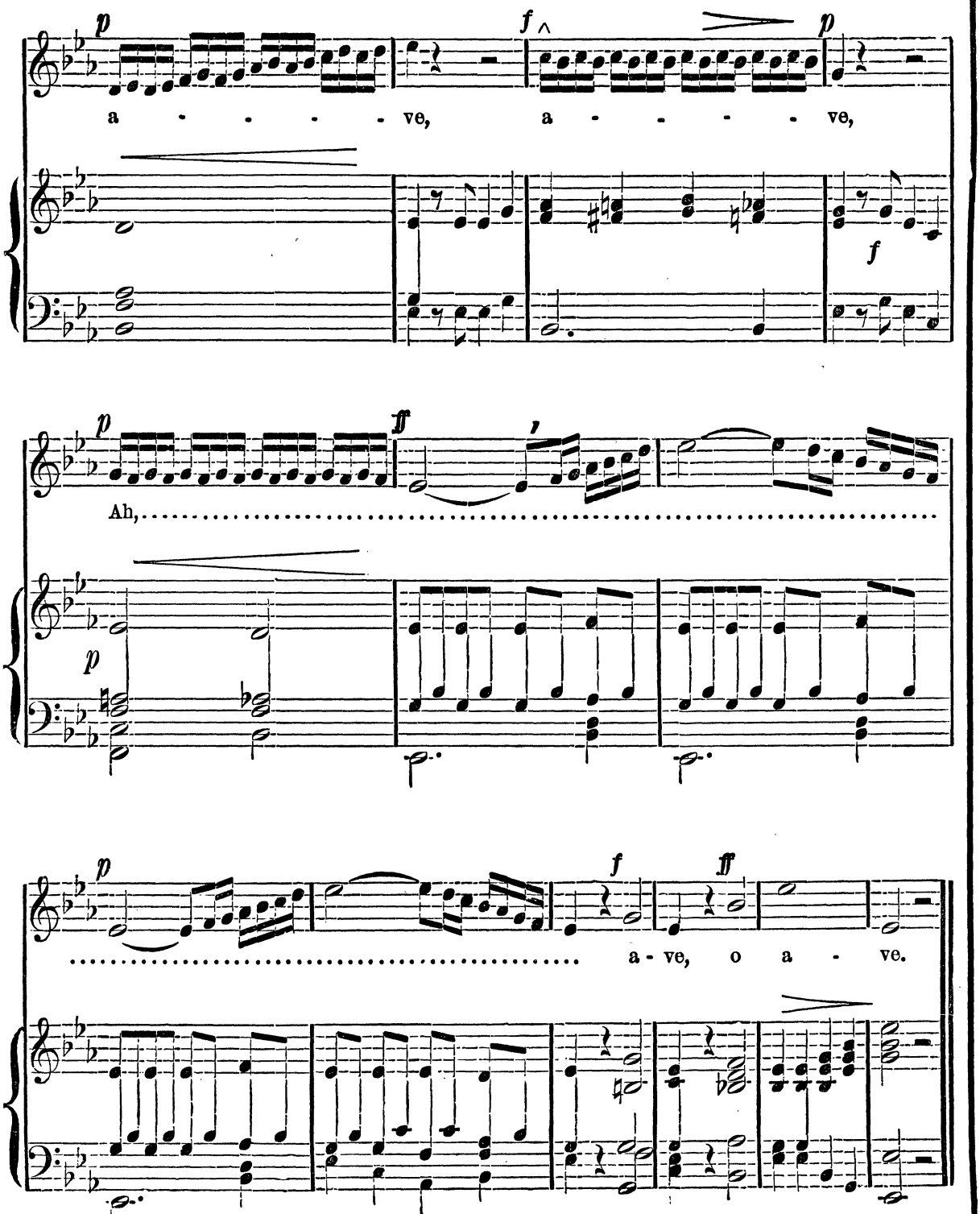
Adagio.



Etude. Continued.



Etude. Concluded.

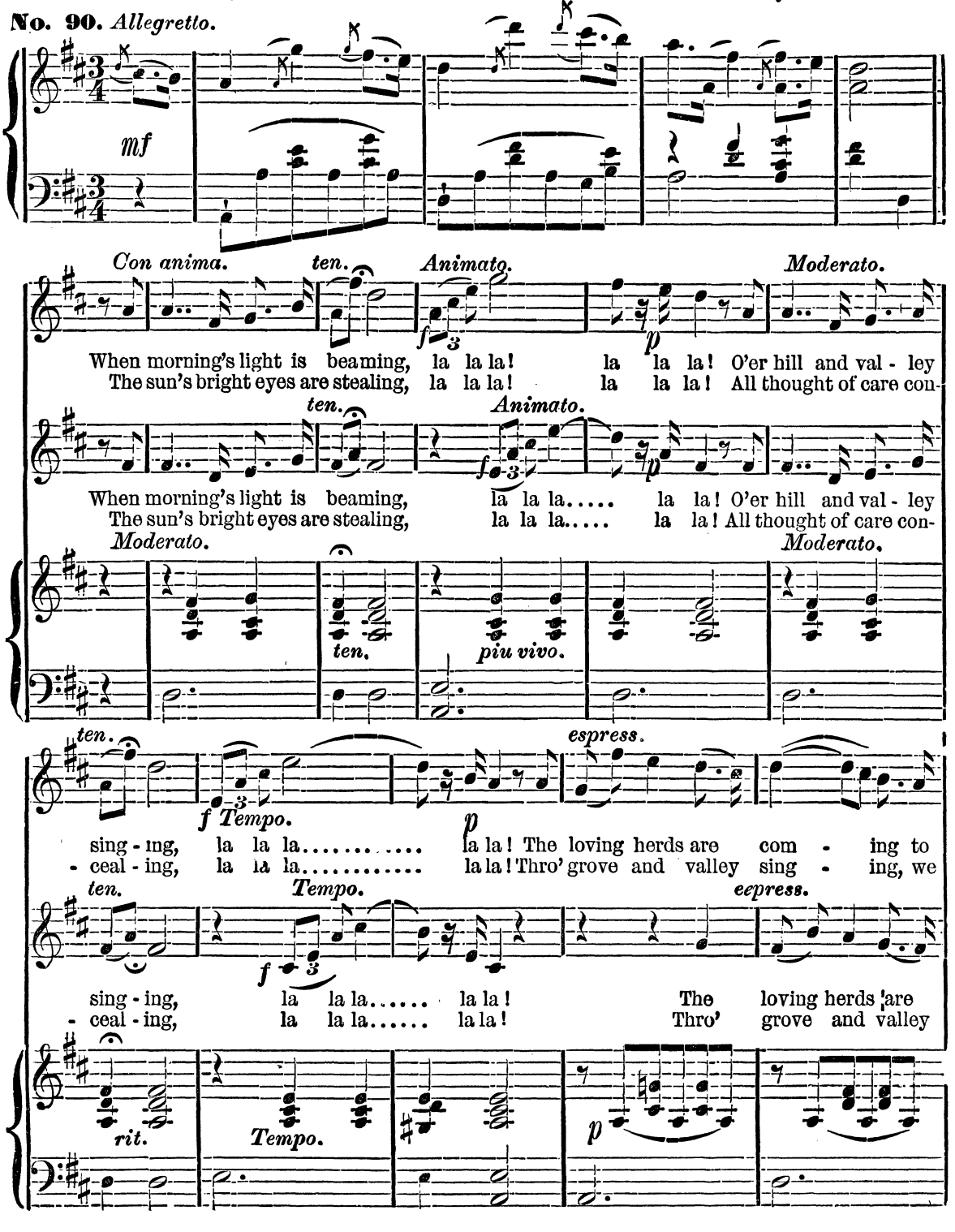


WHEN MORNING'S LIGHT IS BEAMING.

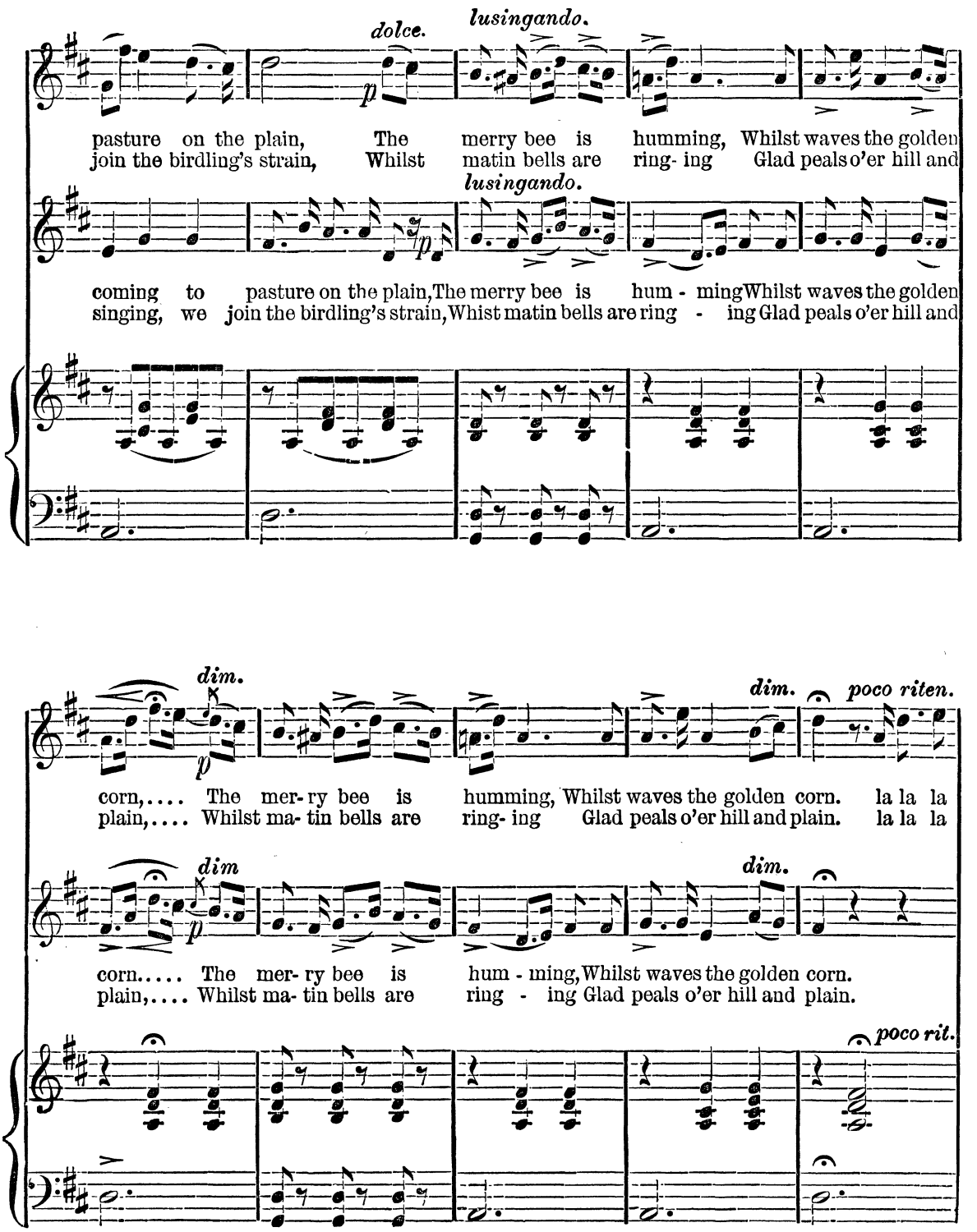
DUET FOR SOPRANO AND ALTO.

English Version by GERVASE WHEELER. Musis by F. KUCKEN.

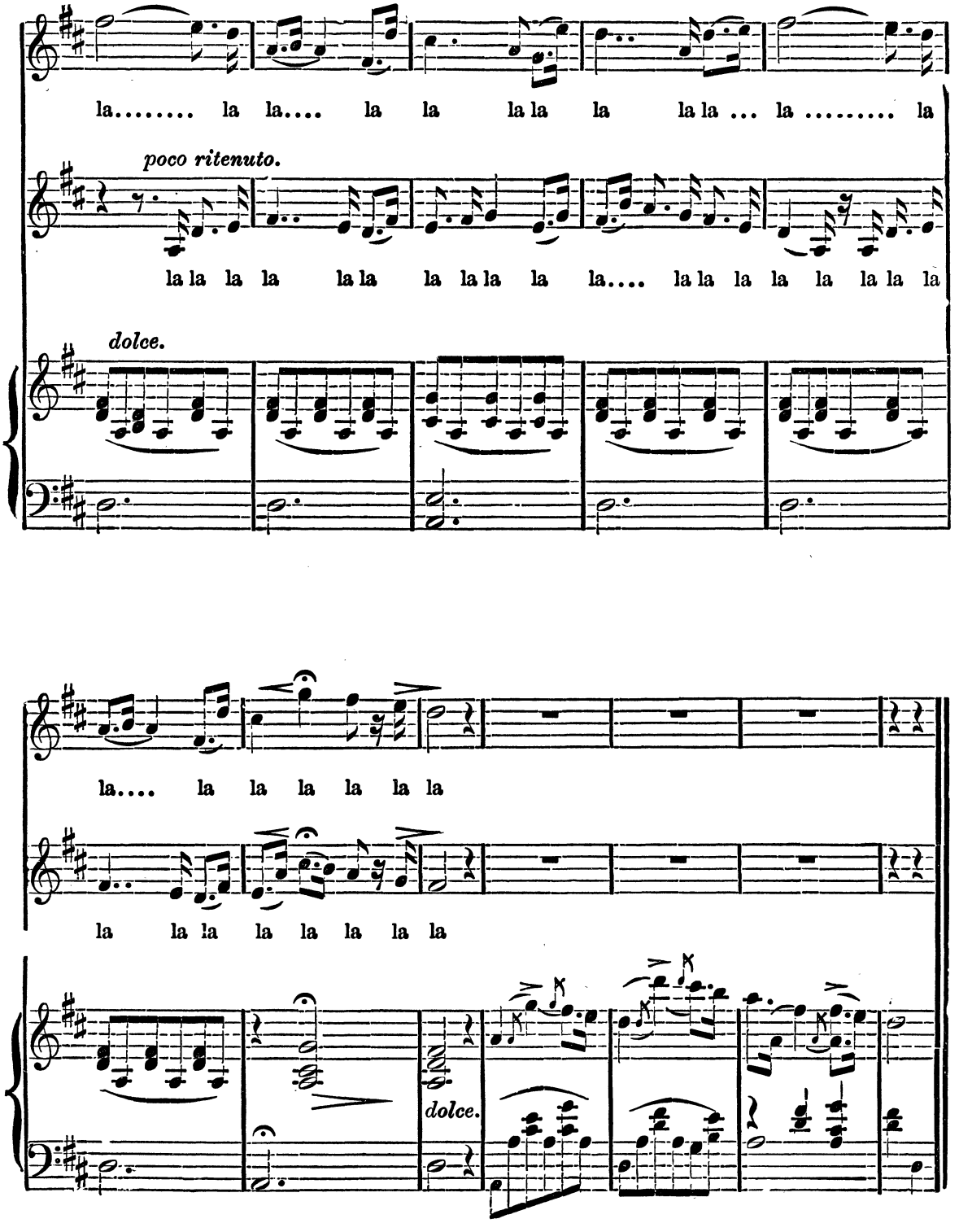
No. 90. *Allegretto.*



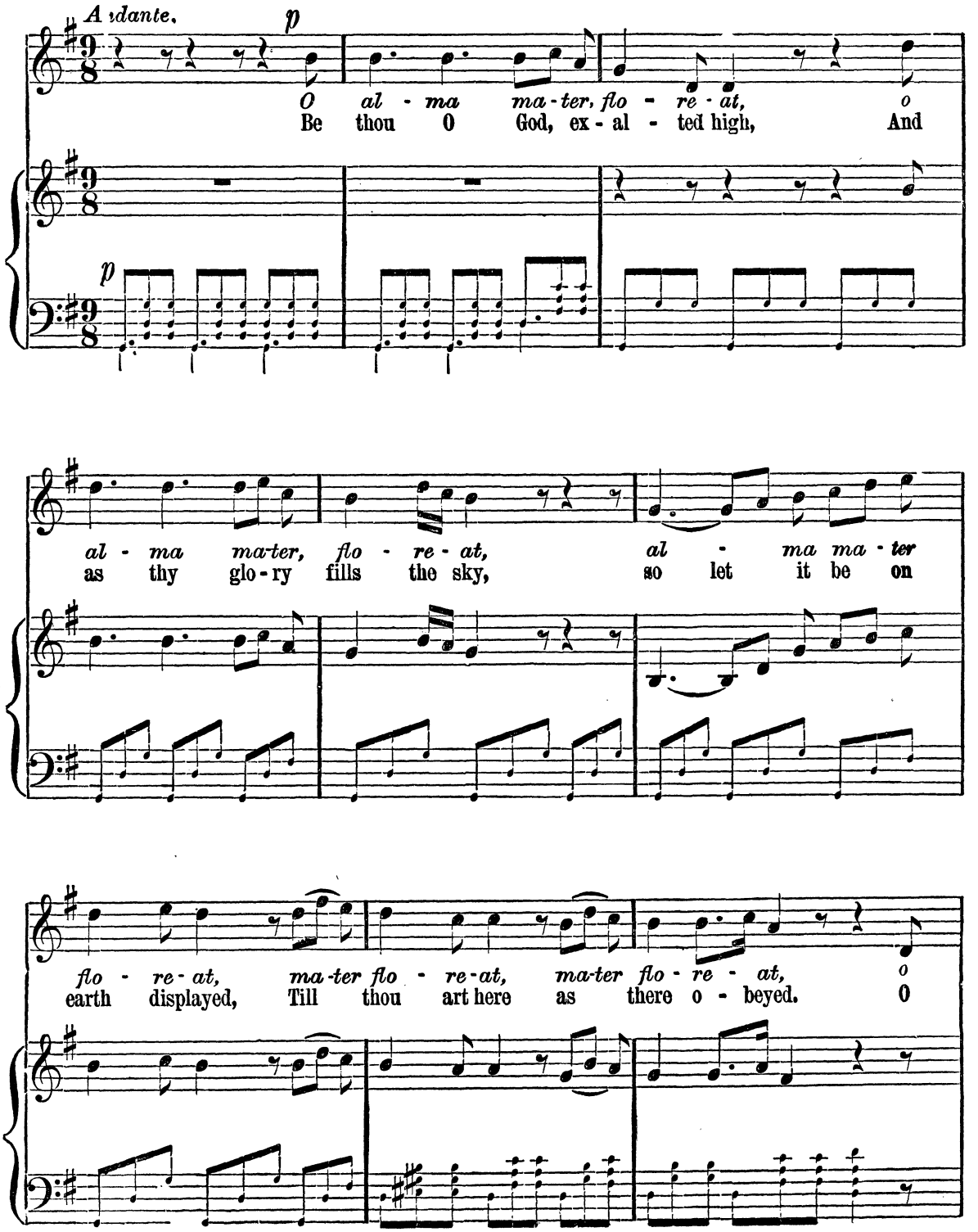
When Morning's Light is Beaming. Continued.



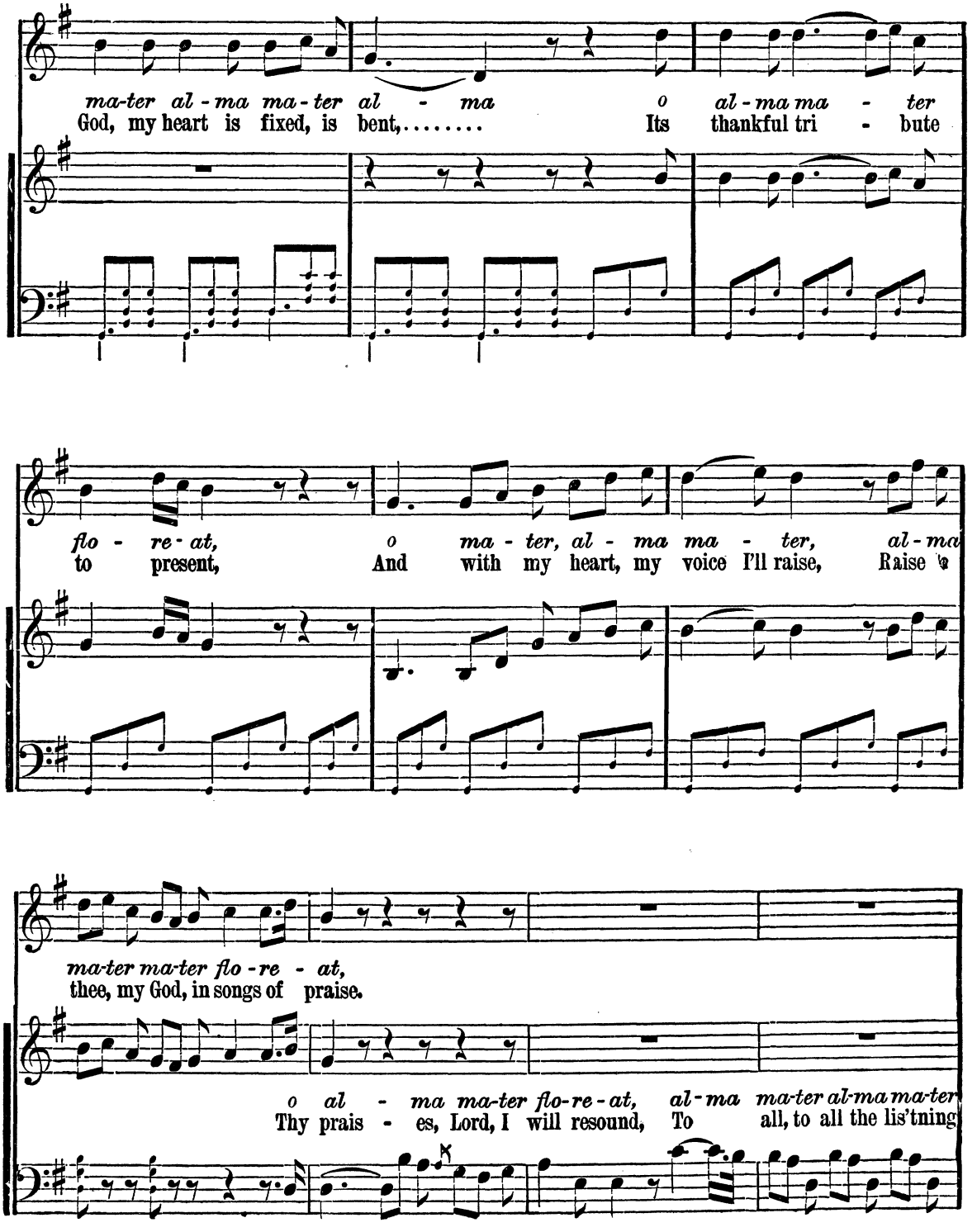
When Morning's Light is Beaming. Concluded.



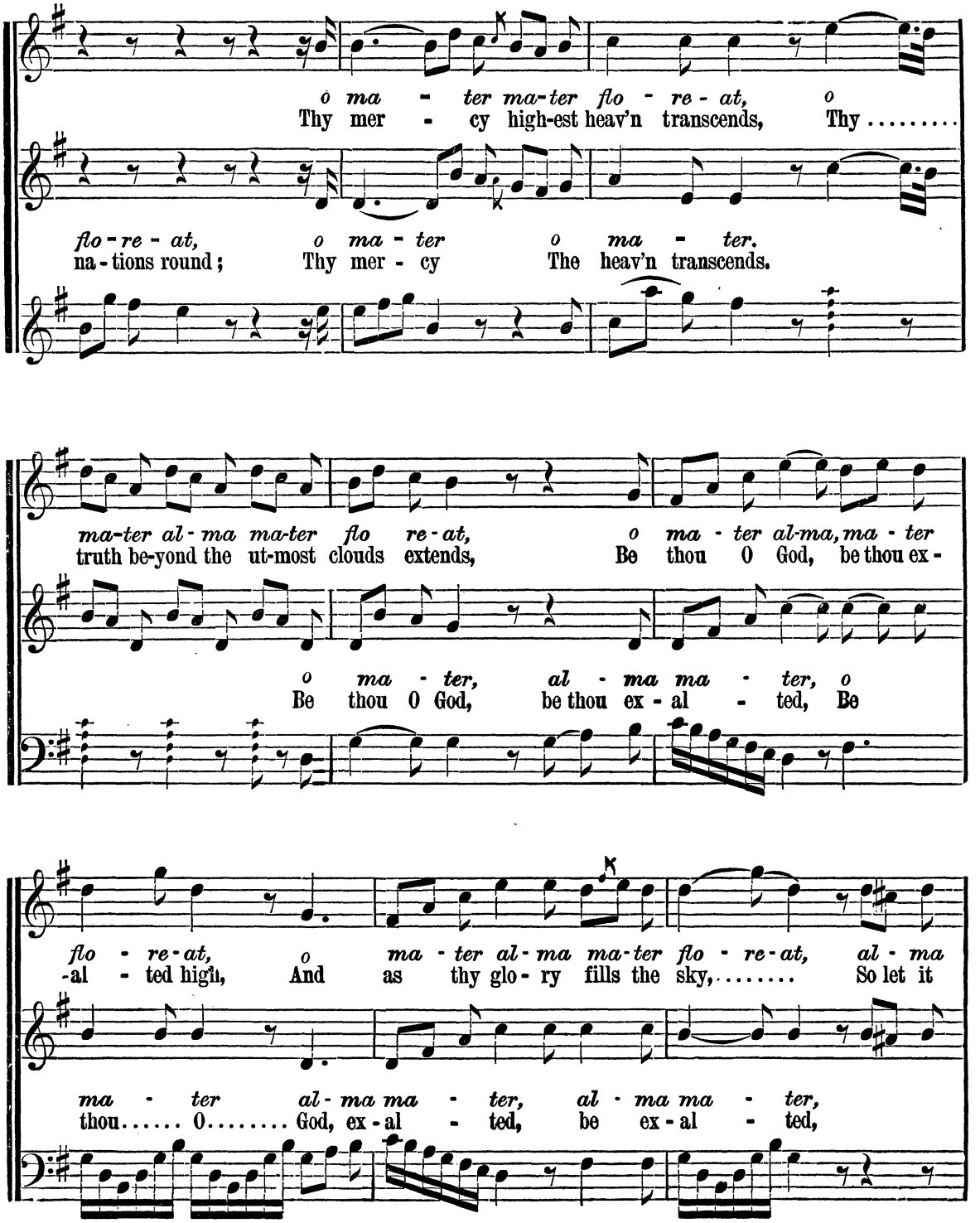
NO. 80. Etude in three parts.



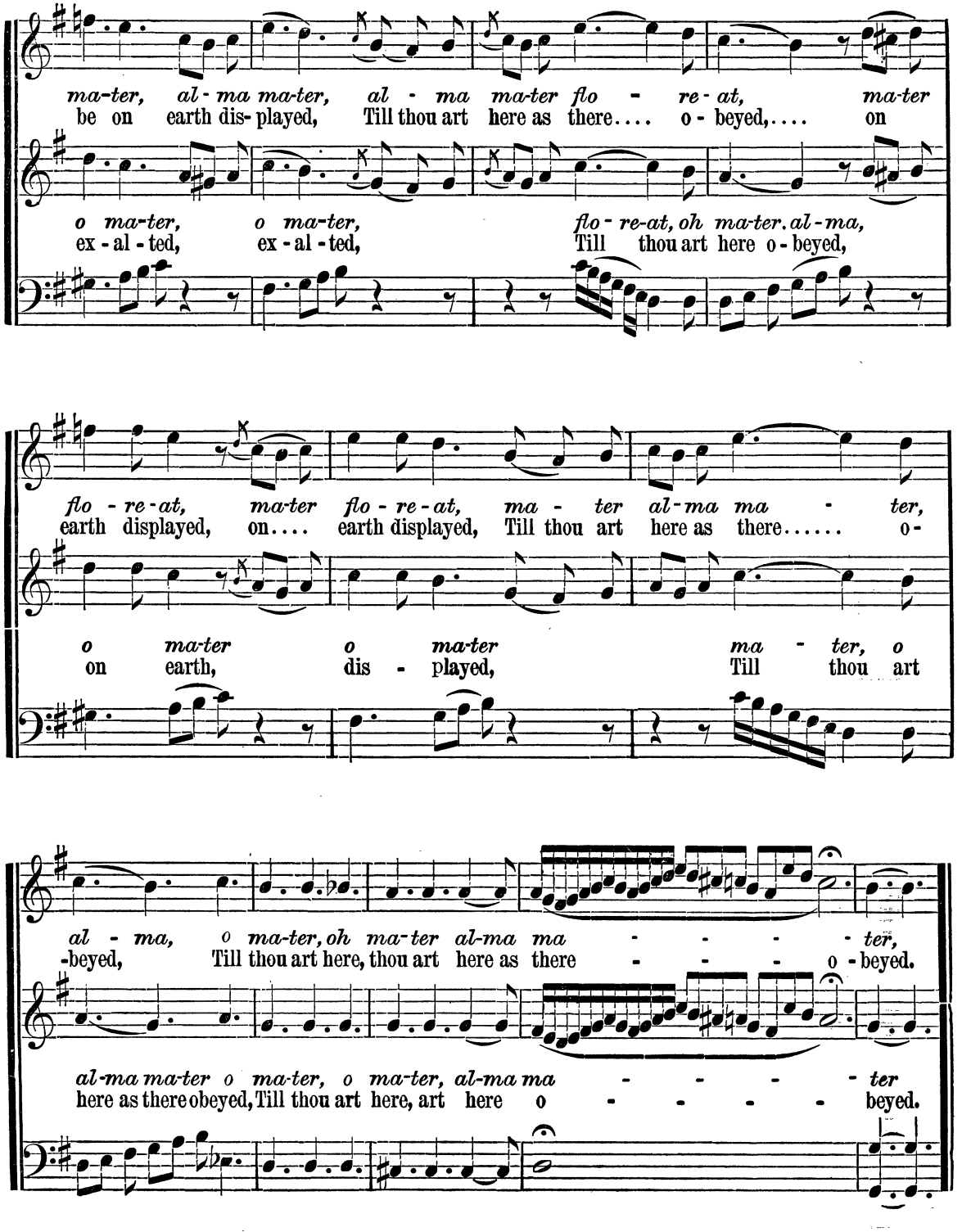
Etude in three parts. Continued



Etude in three parts. Continued.



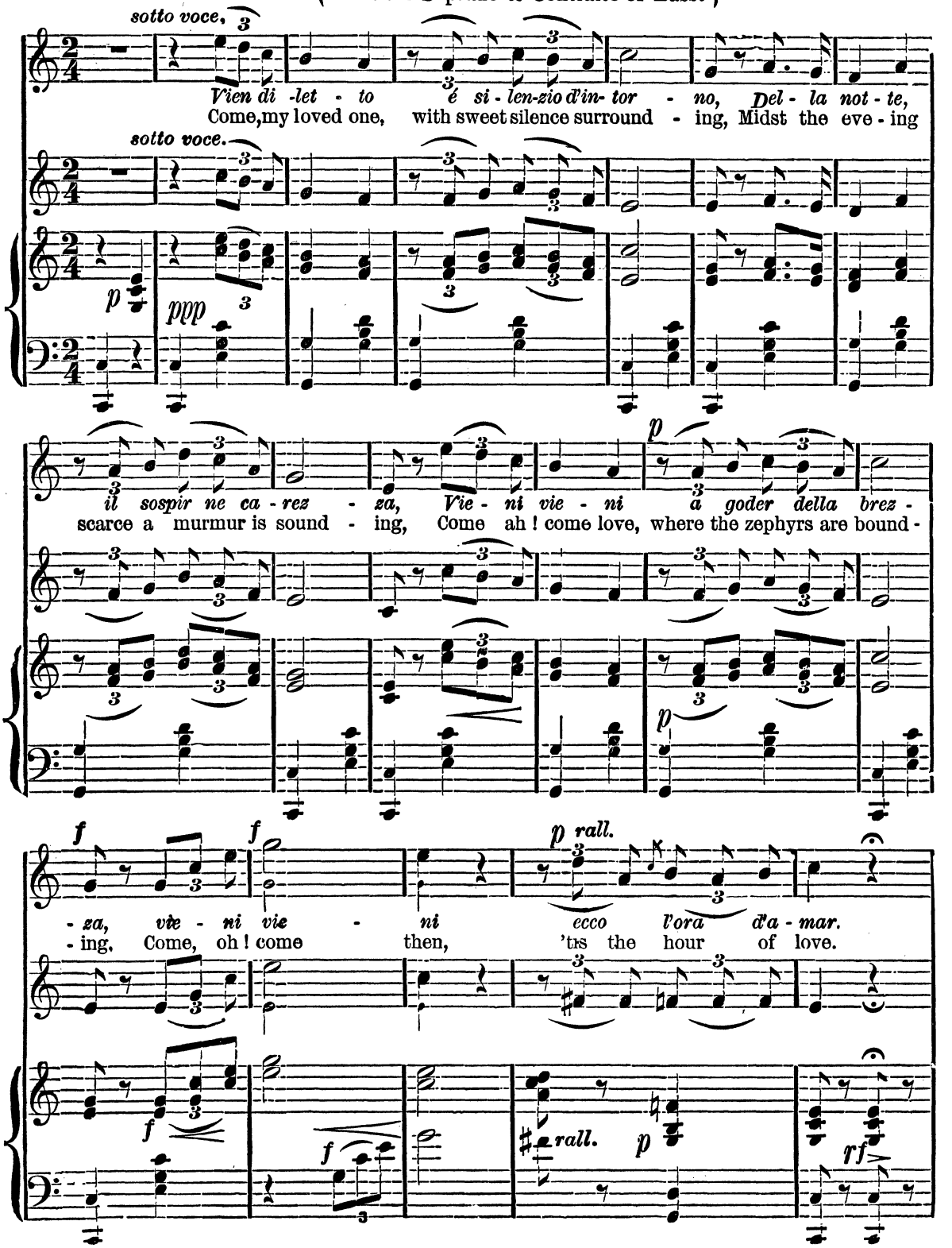
Etude in three parts. Concluded.



COME WITH ME. (Vieni Meco.)

English words by LOUIS C. ELSON. Music by F. CAMPANA.

Andante mosso. (Duet for Soprano & Contralto or Bass.)



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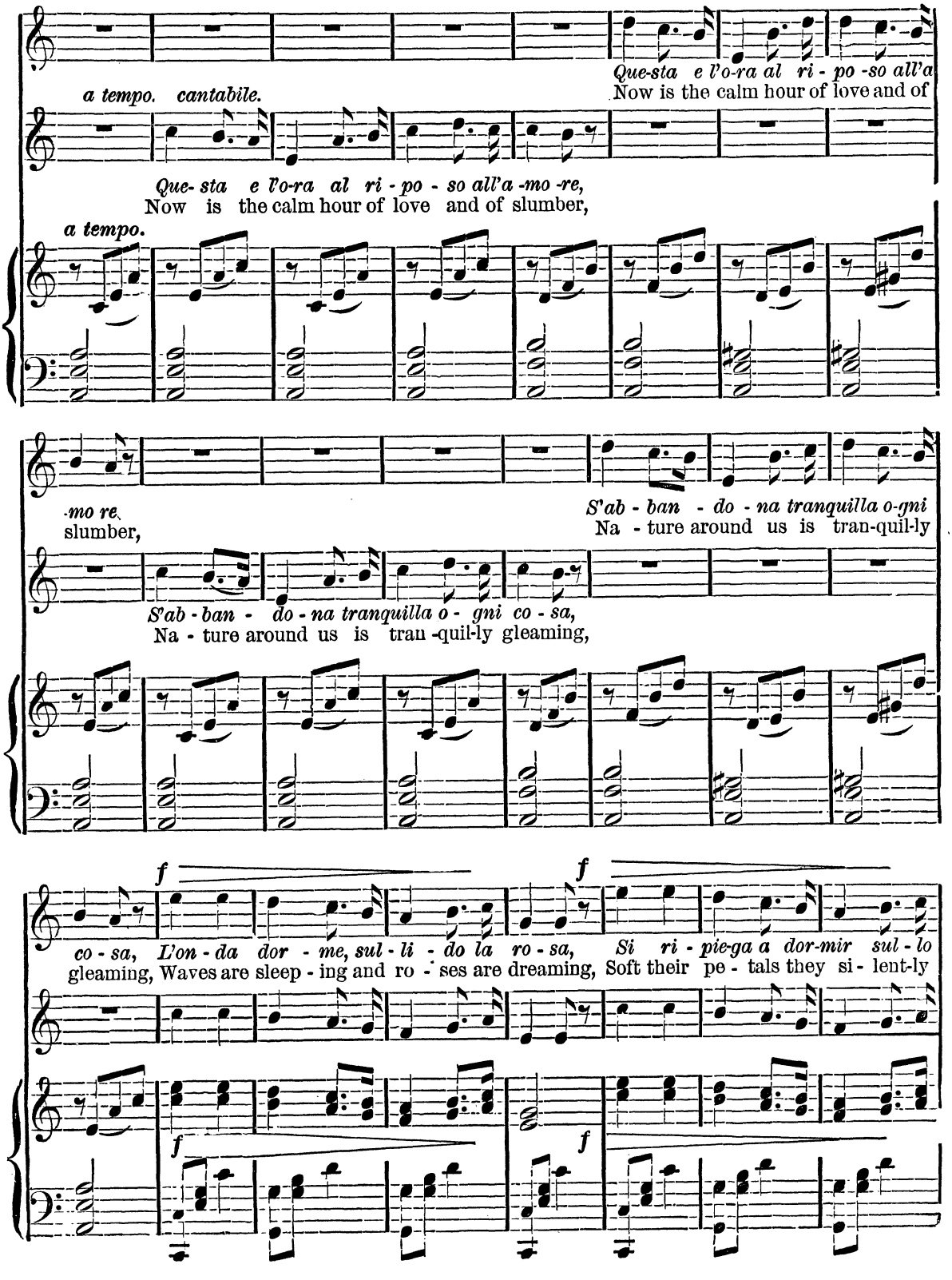

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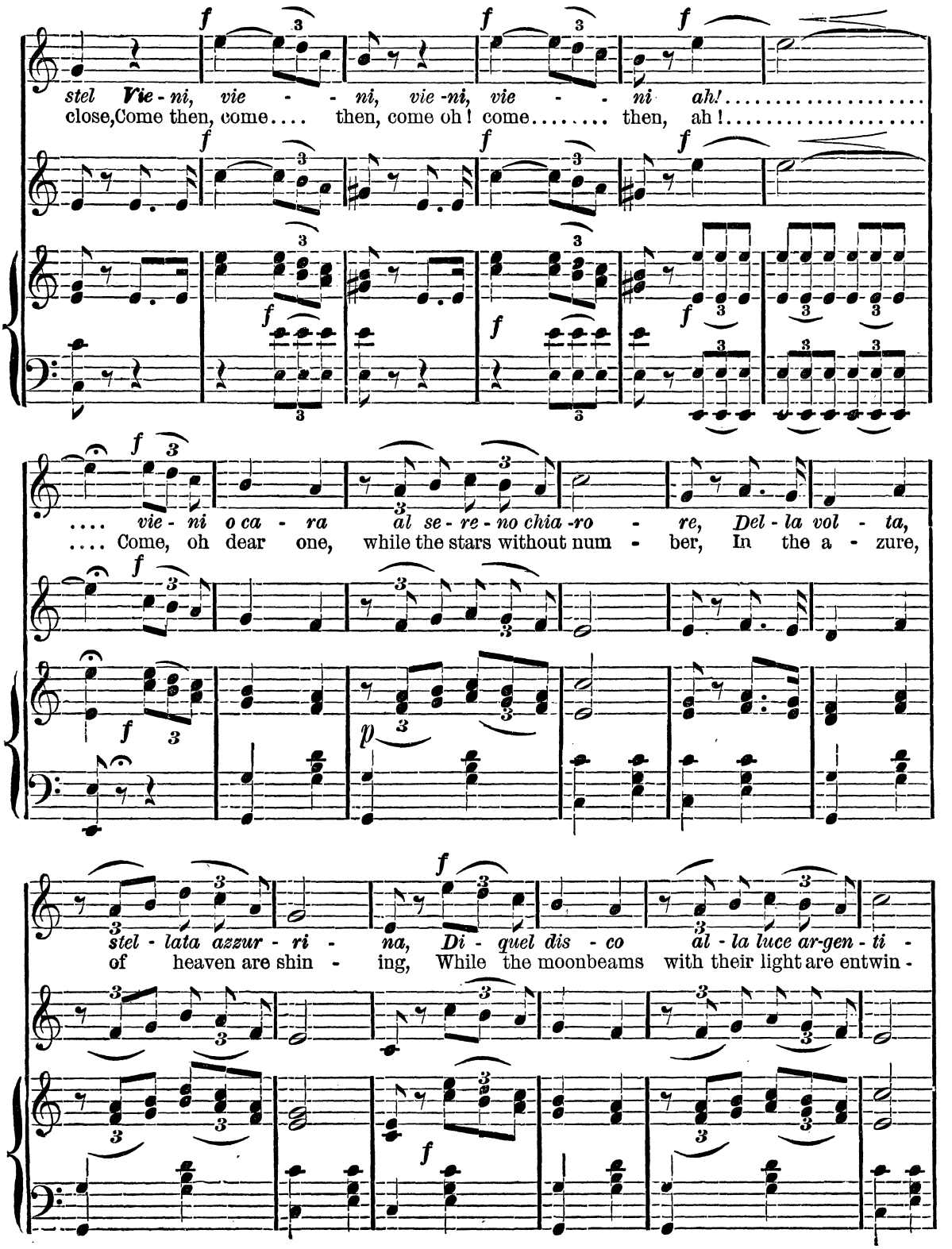

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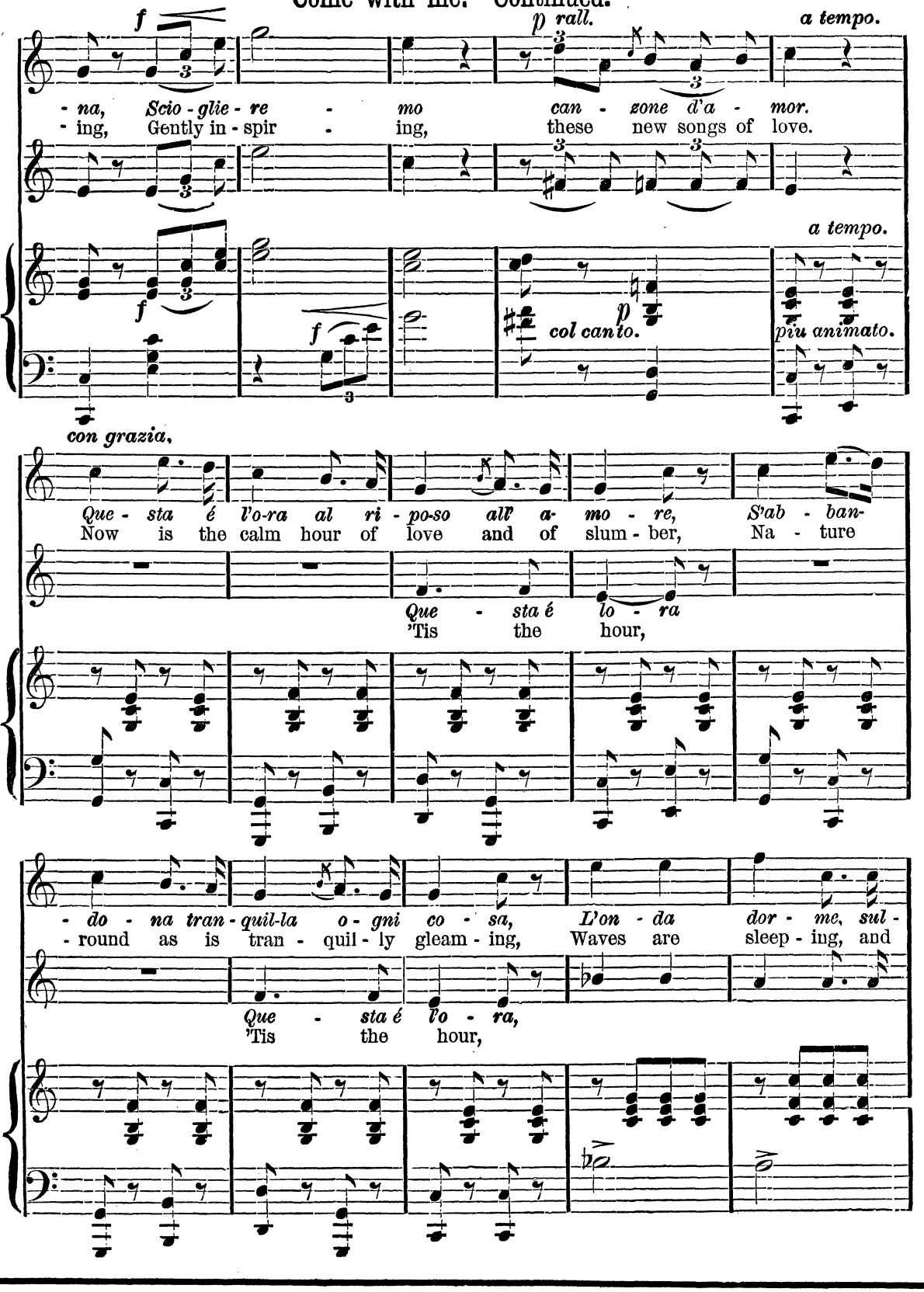

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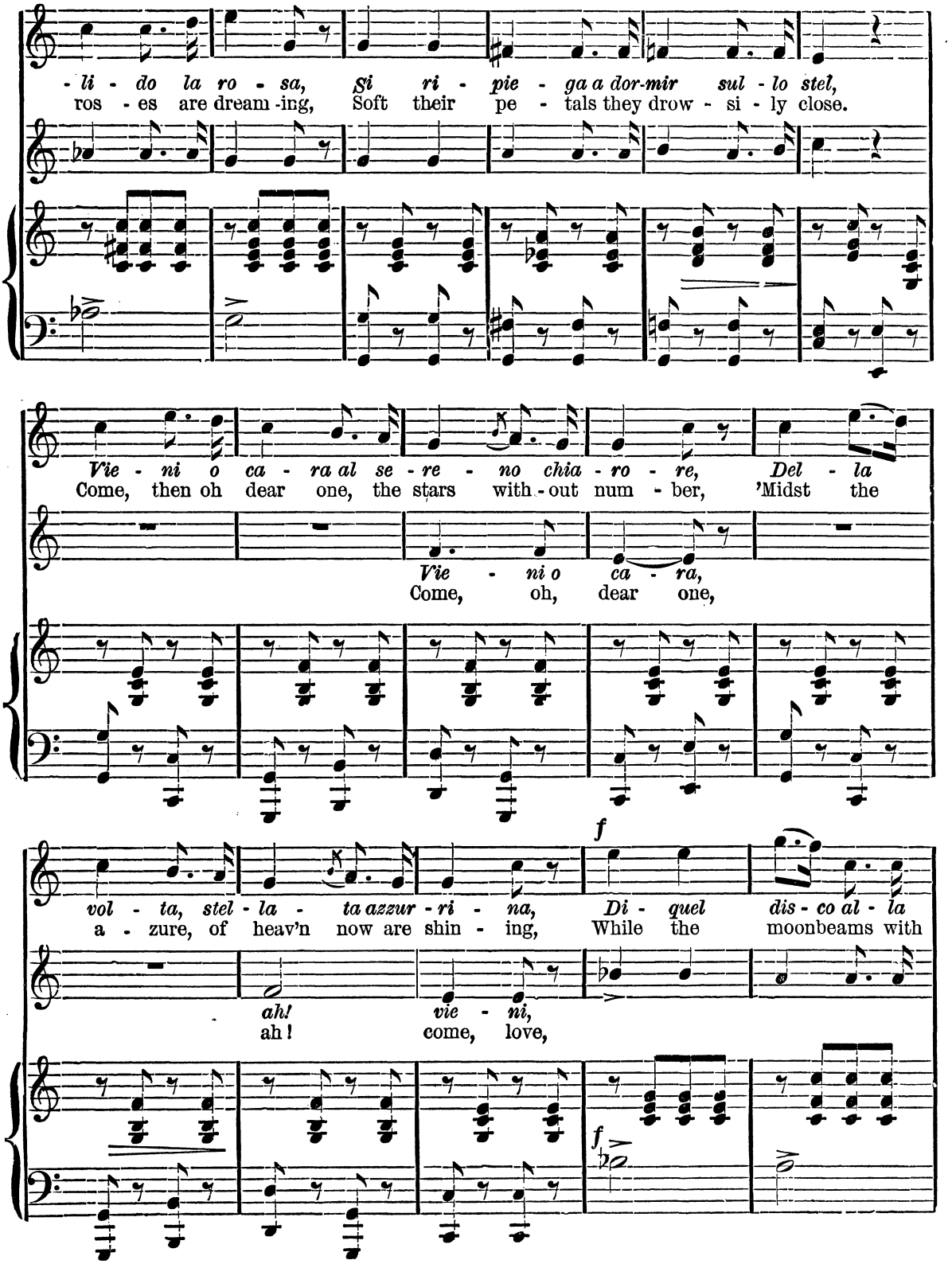

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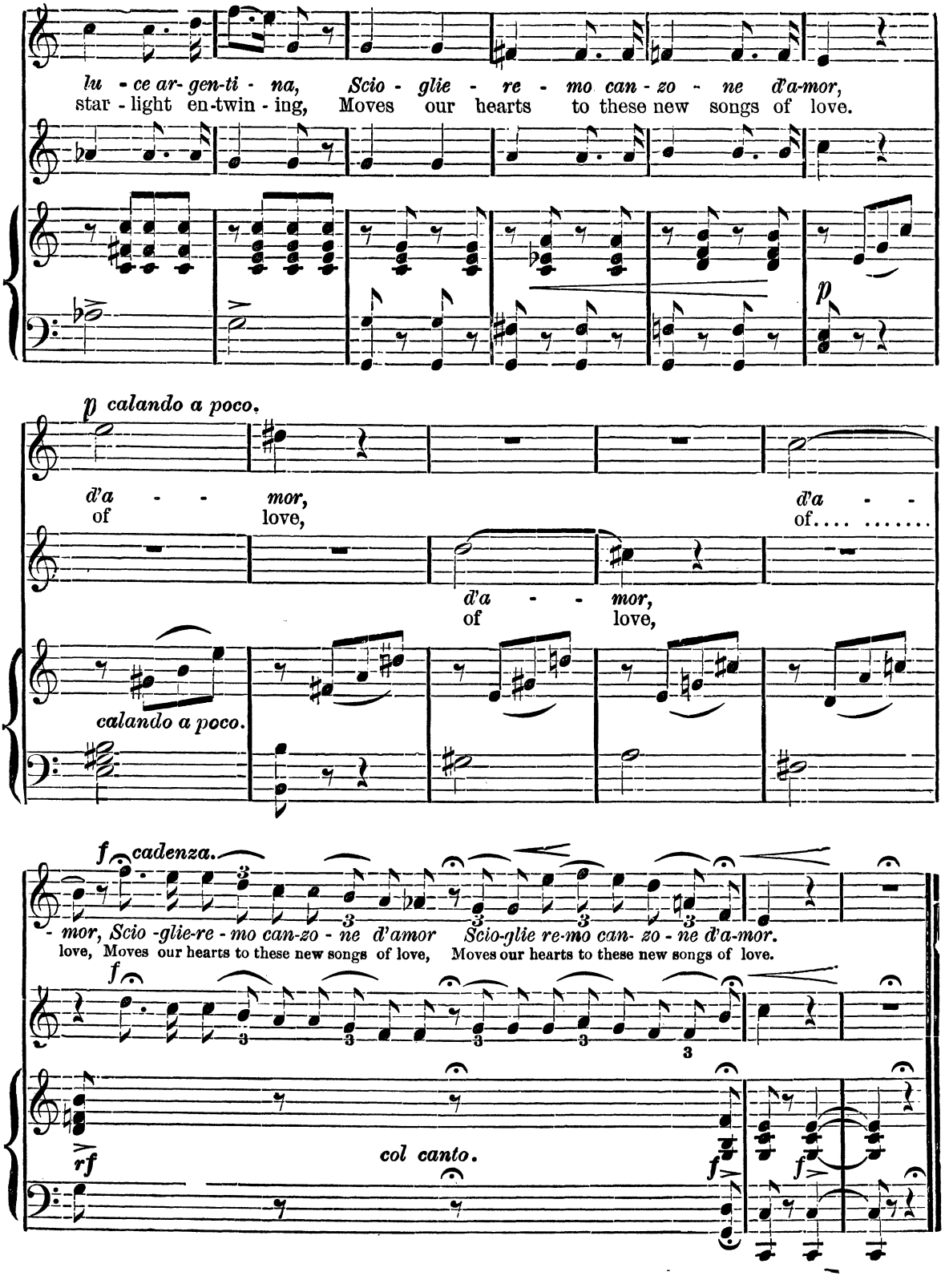
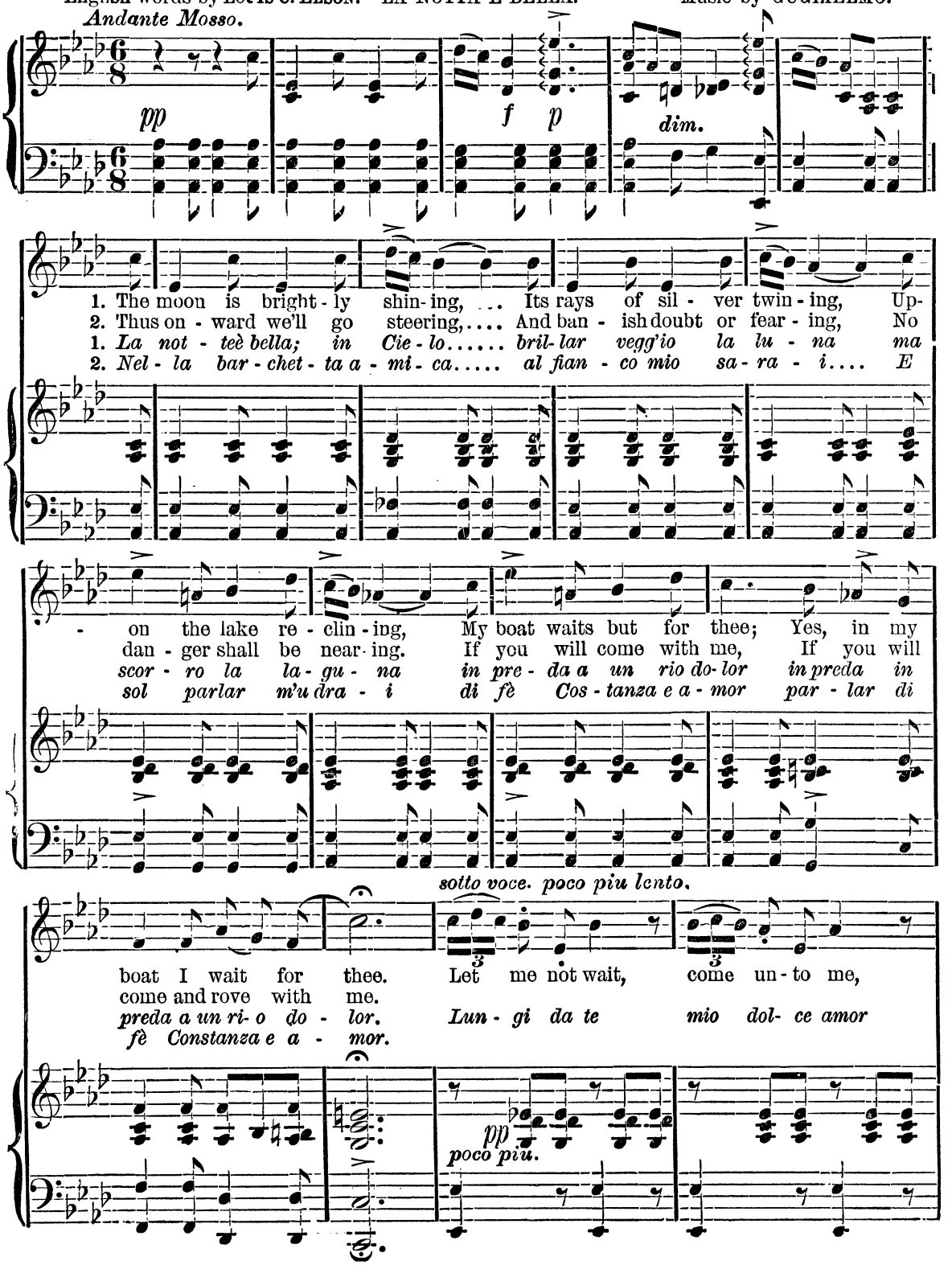


THE MOON IS BRIGHTLY SHINING.

English words by LOUIS C. ELSON. LA NOTTA E BELLA. Music by GUGLIELMO.

Andante Mosso.



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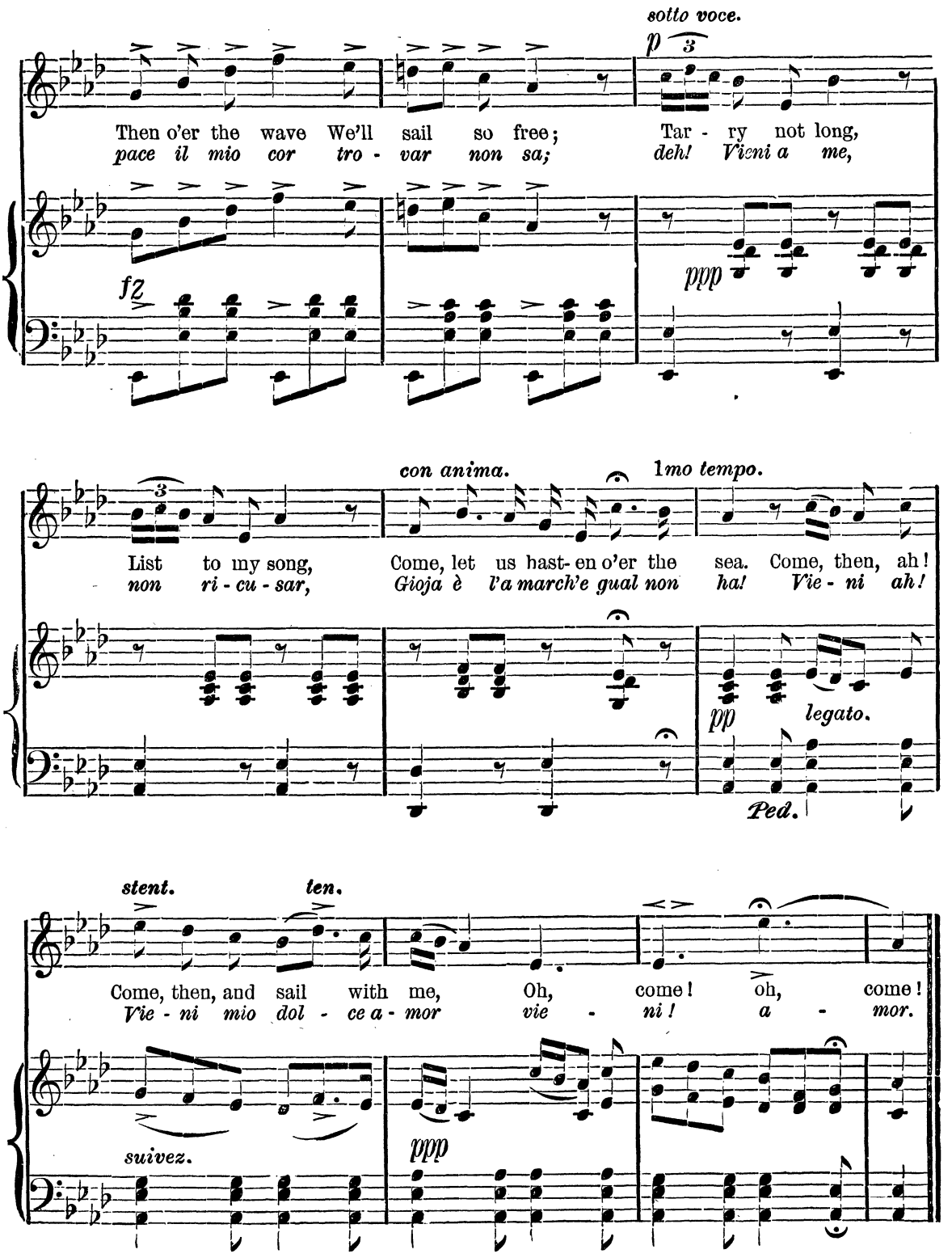
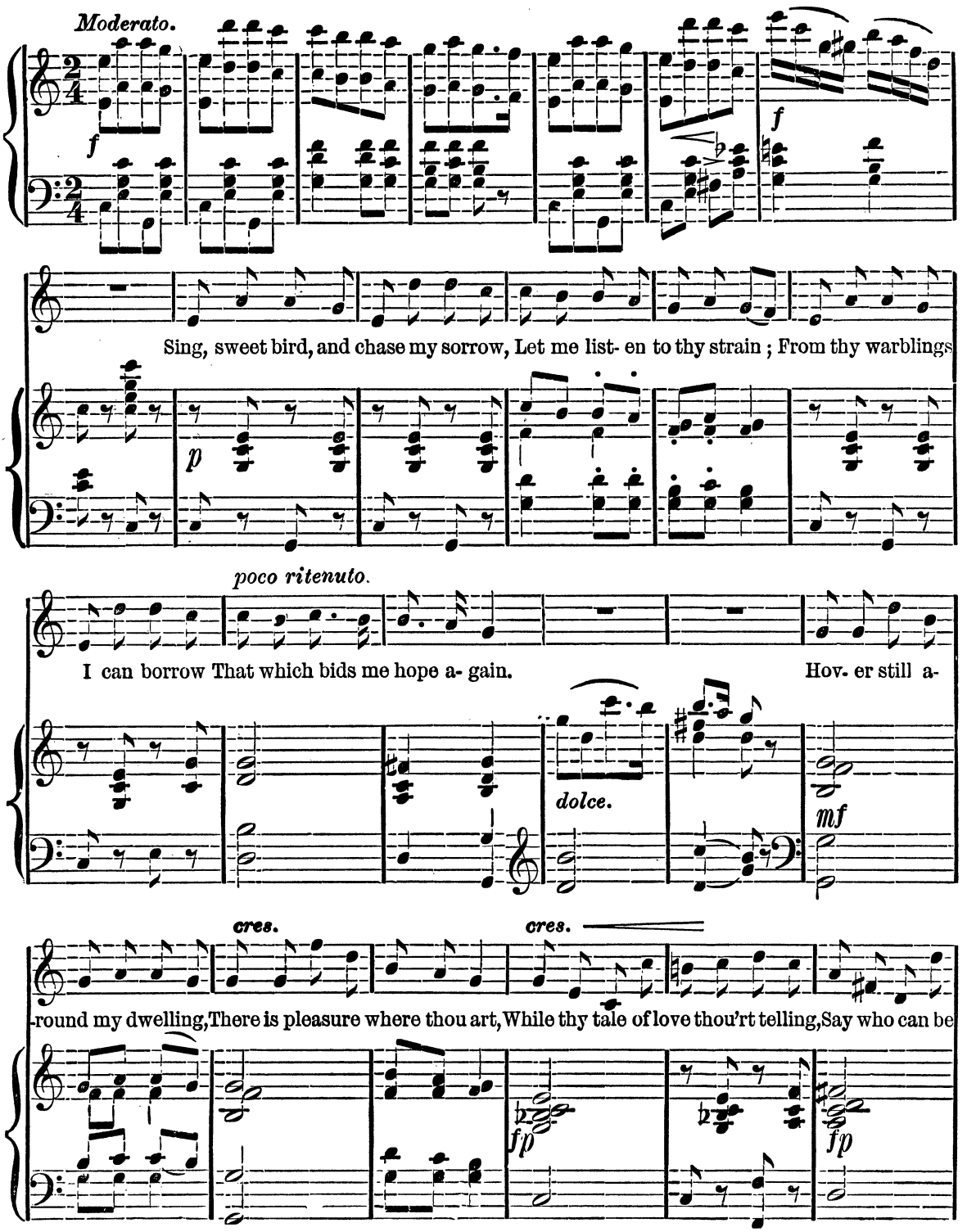


SING, SWEET BIRD.

L. M. THORNTON. SOPRANO. WILHELM GANZ.

Moderato.



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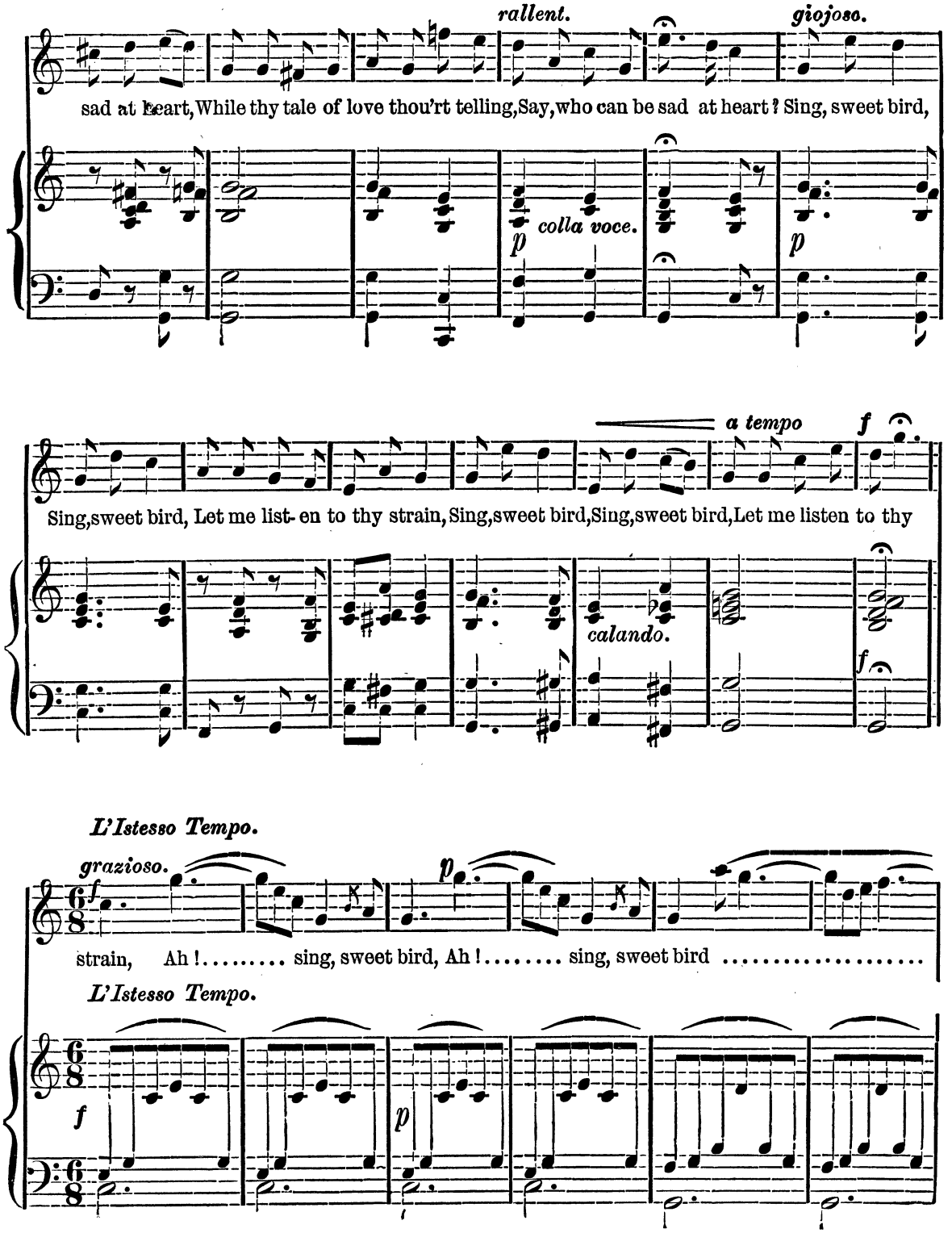

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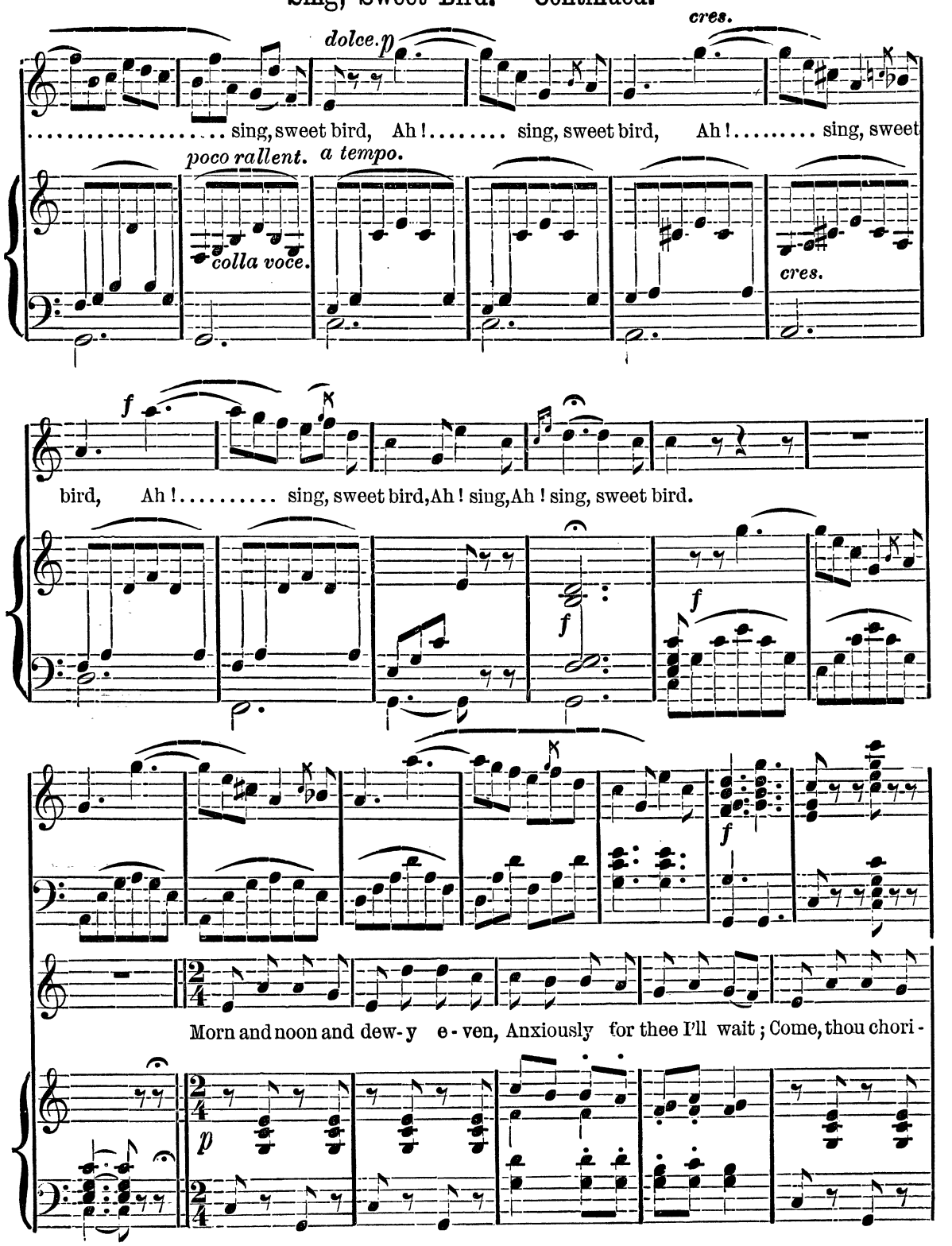

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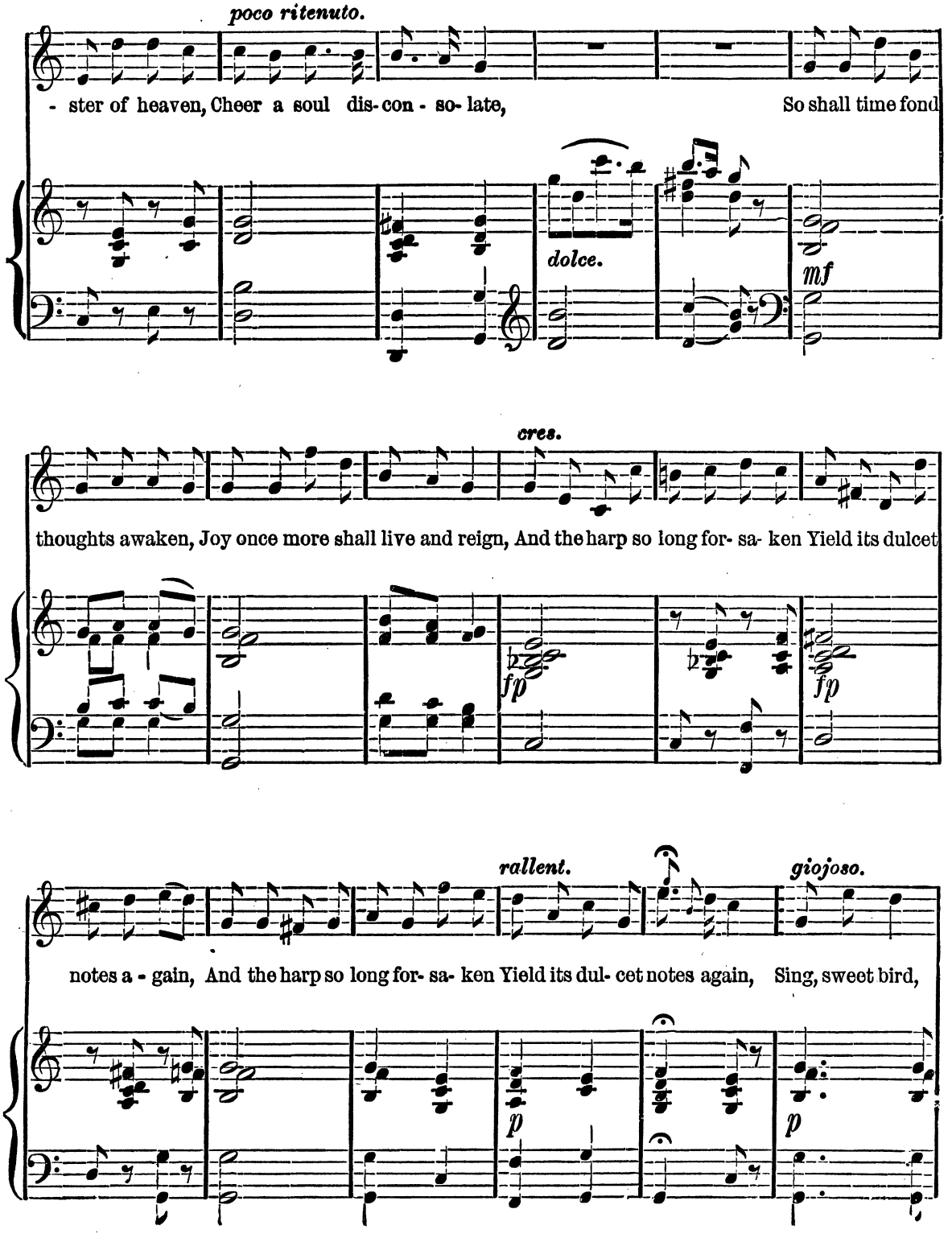

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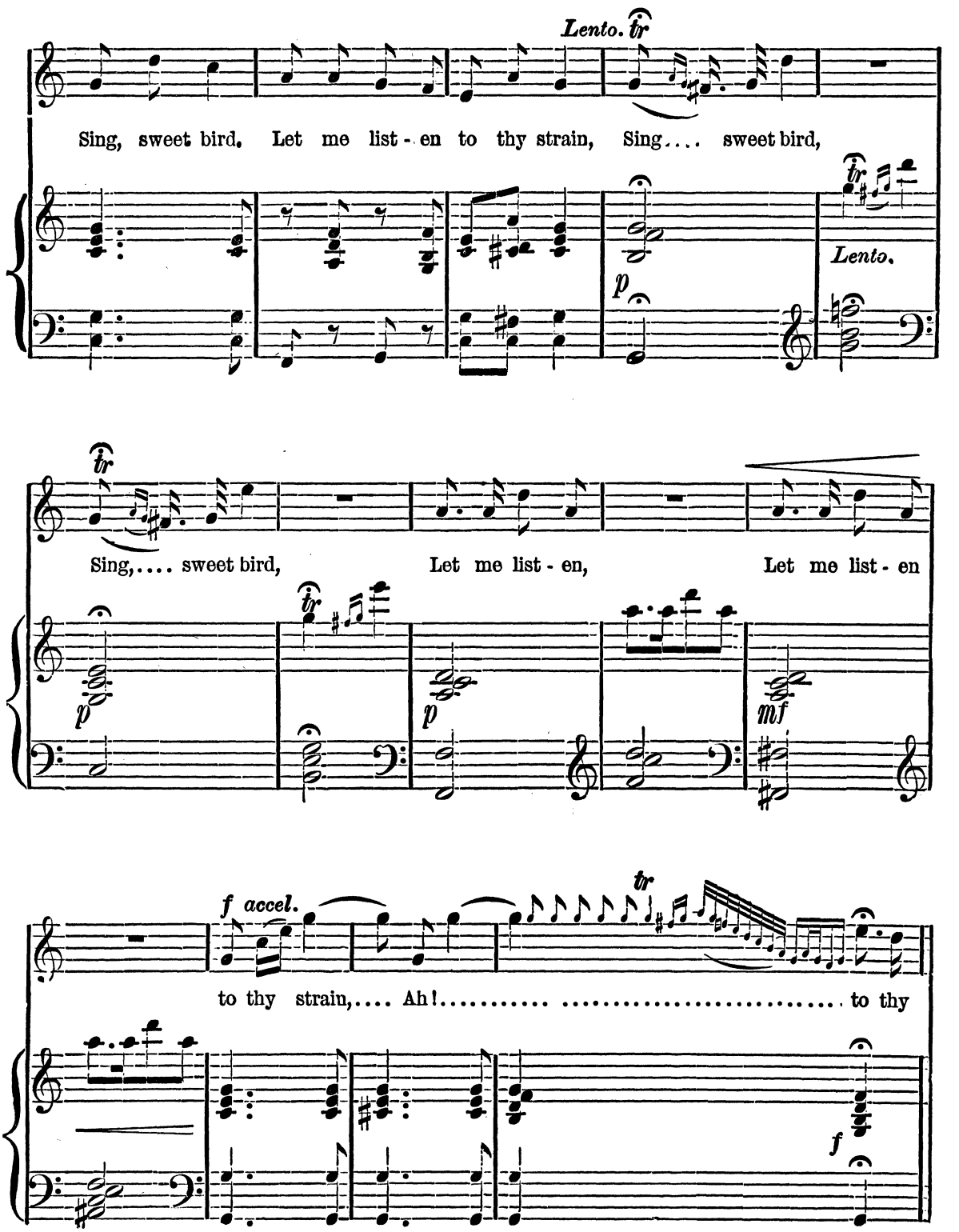

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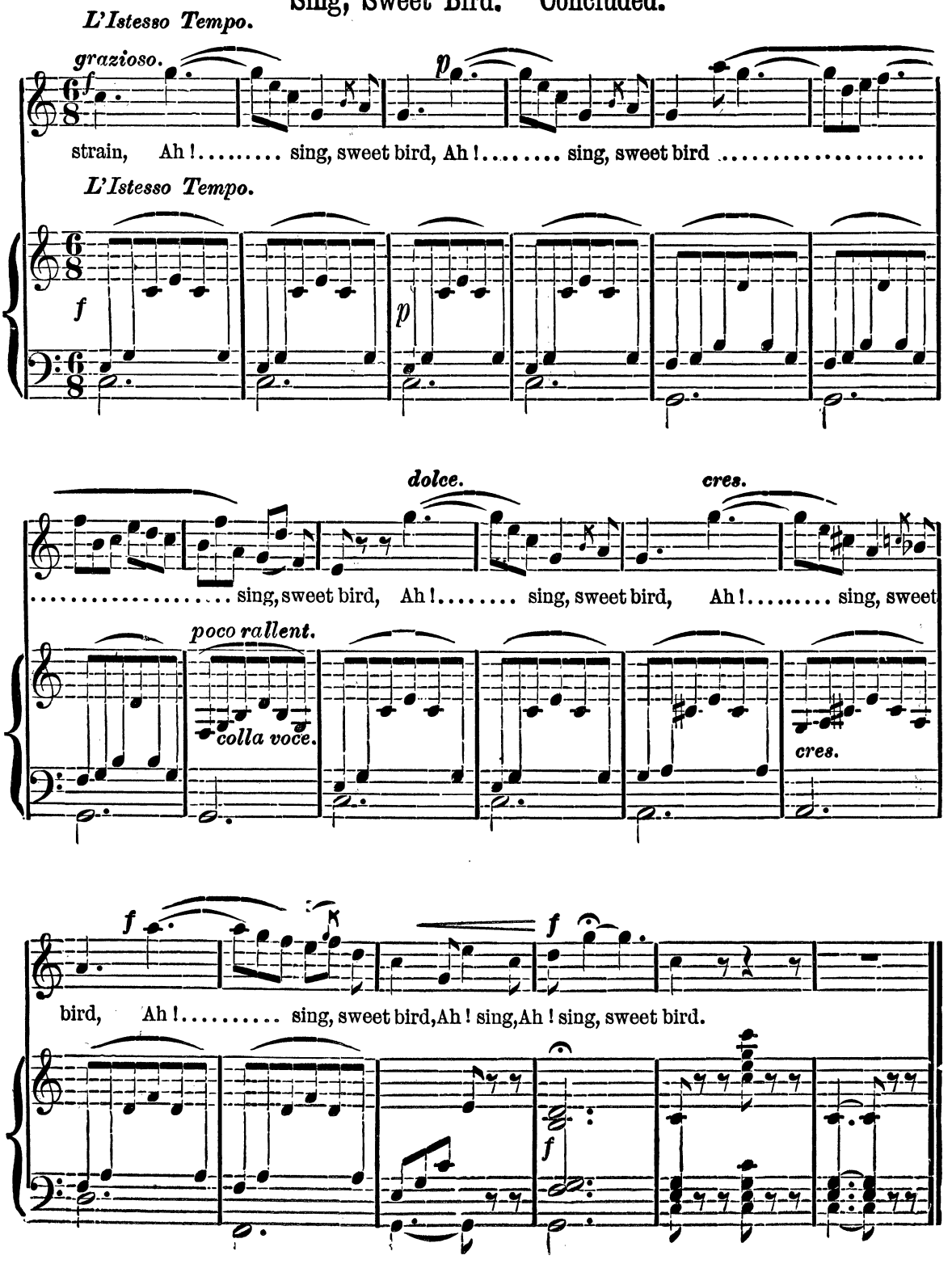
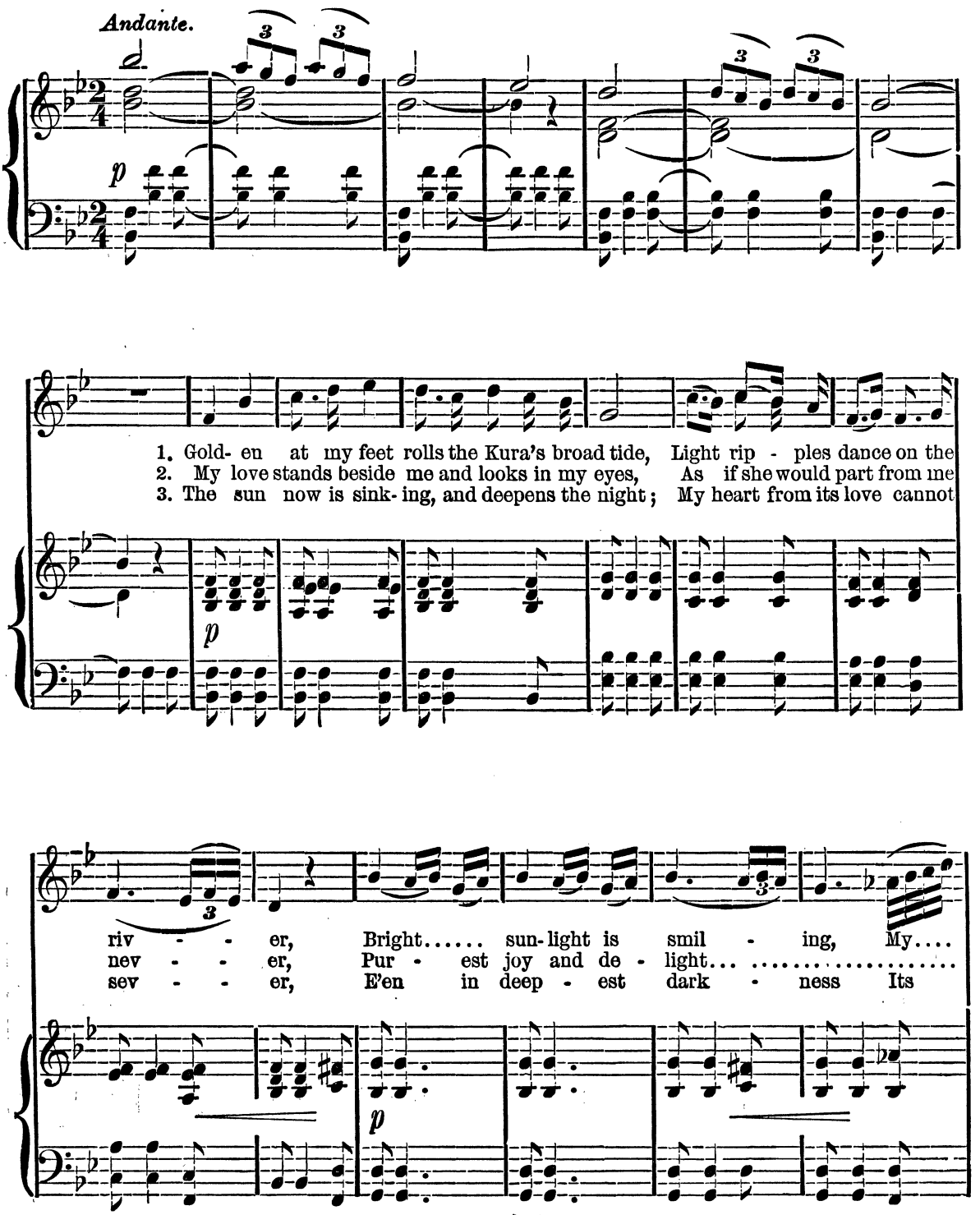
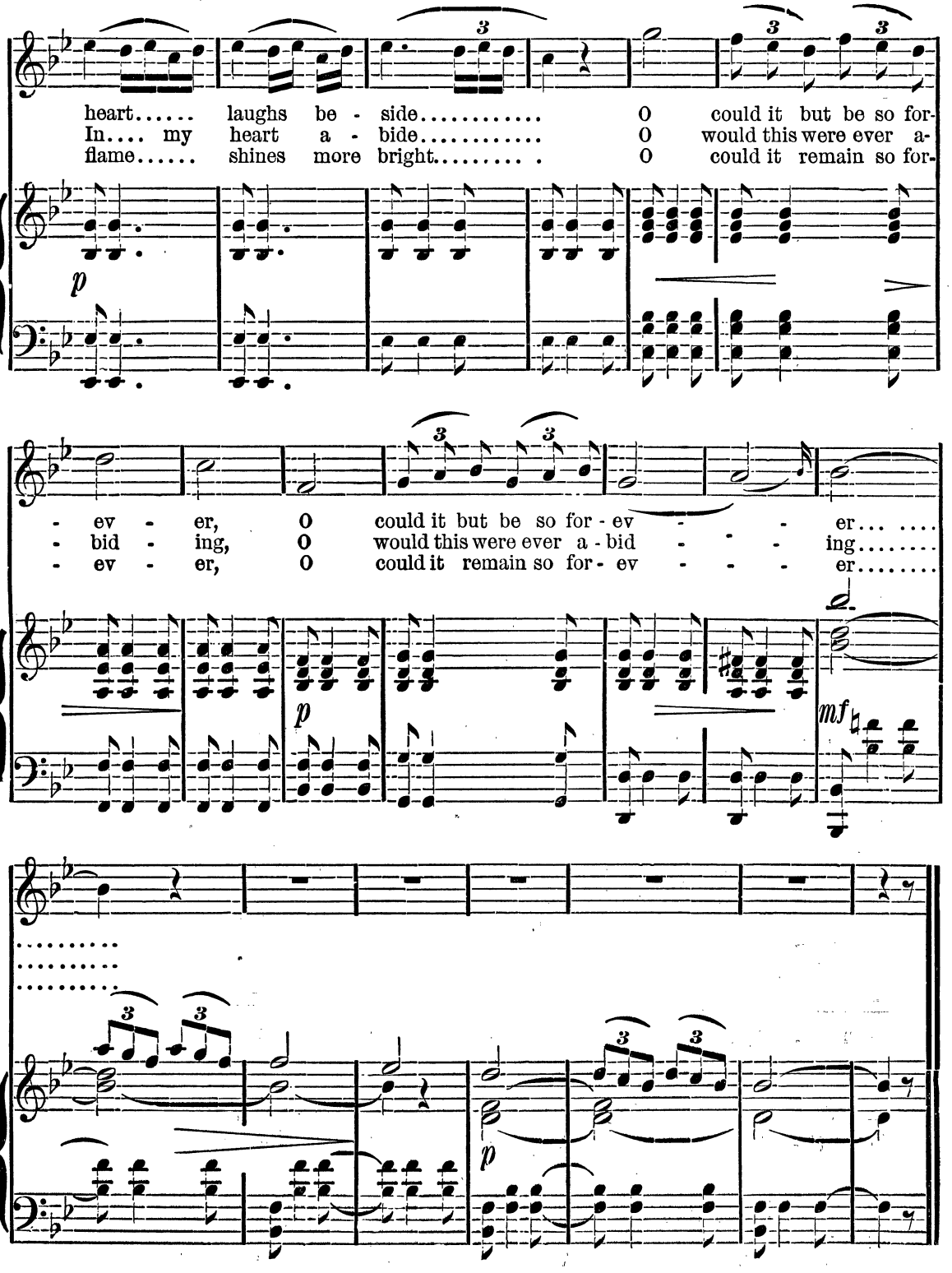


GOLDEN ROLLS BENEATH ME.

Adapted by Louis C. Elson. A. Rubinstein. Op. 34, No. 9.

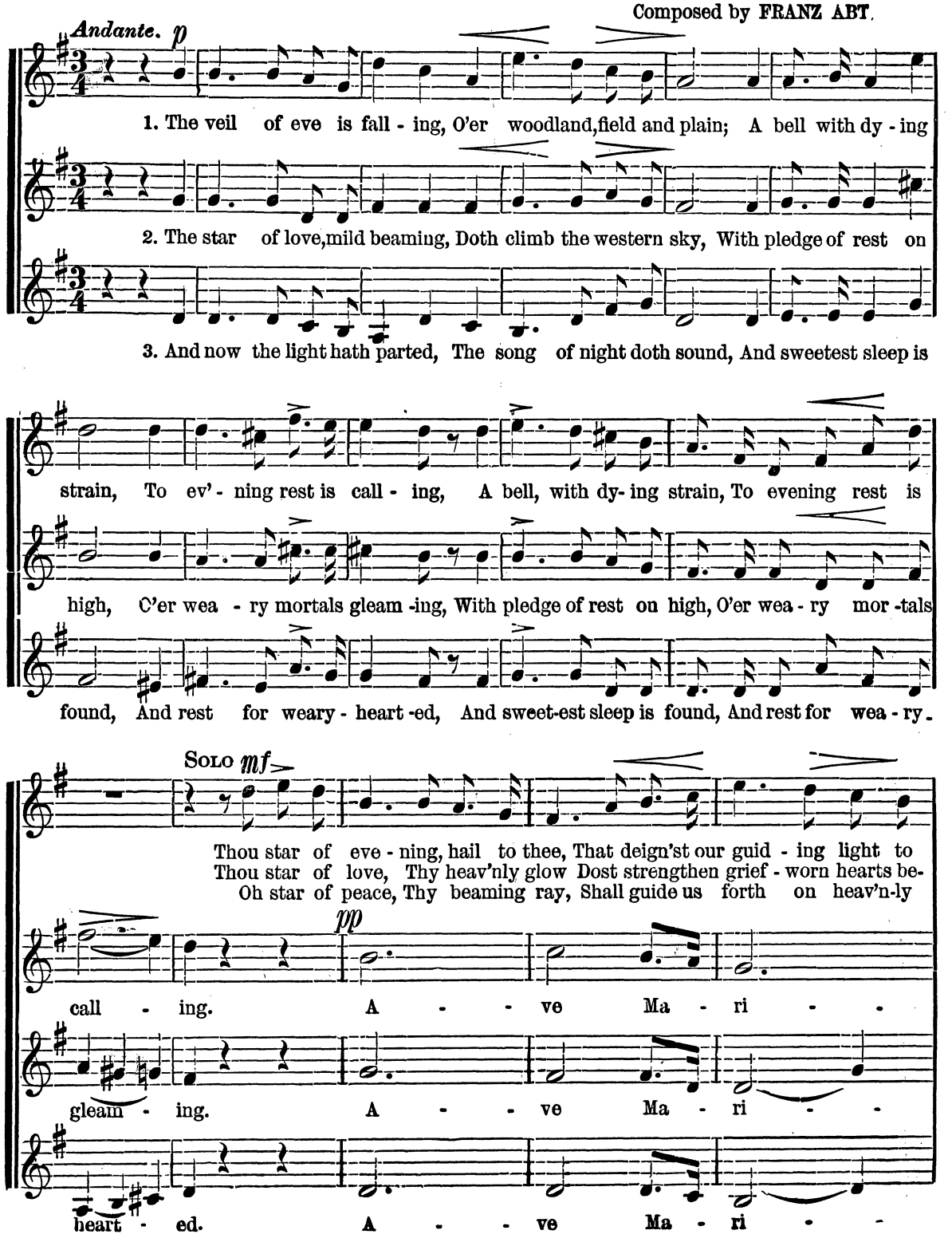


Golden Rolls Beneath Me. Concluded.



THOU STAR OF EVENING.

Composed by FRANZ ABT.



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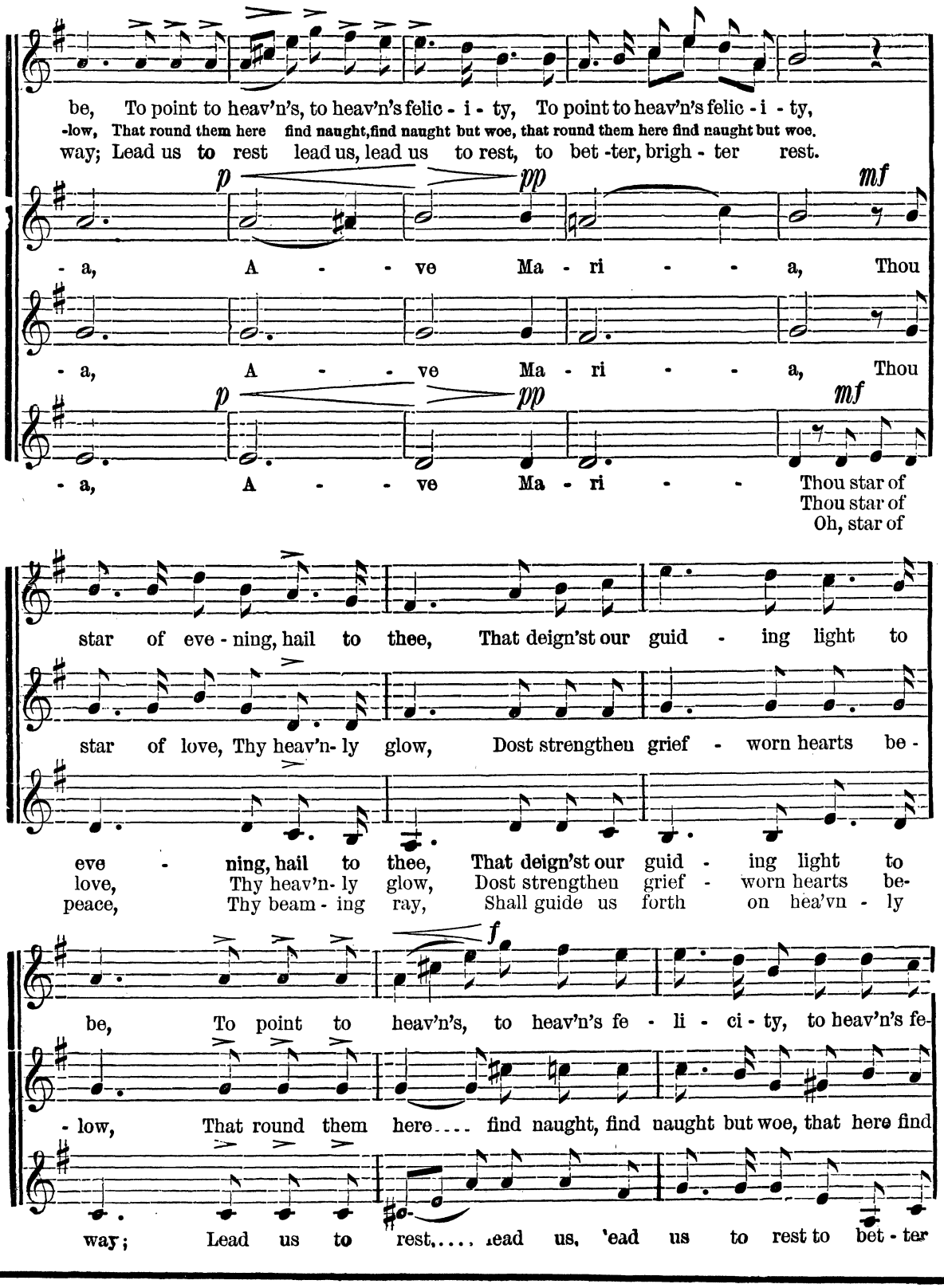

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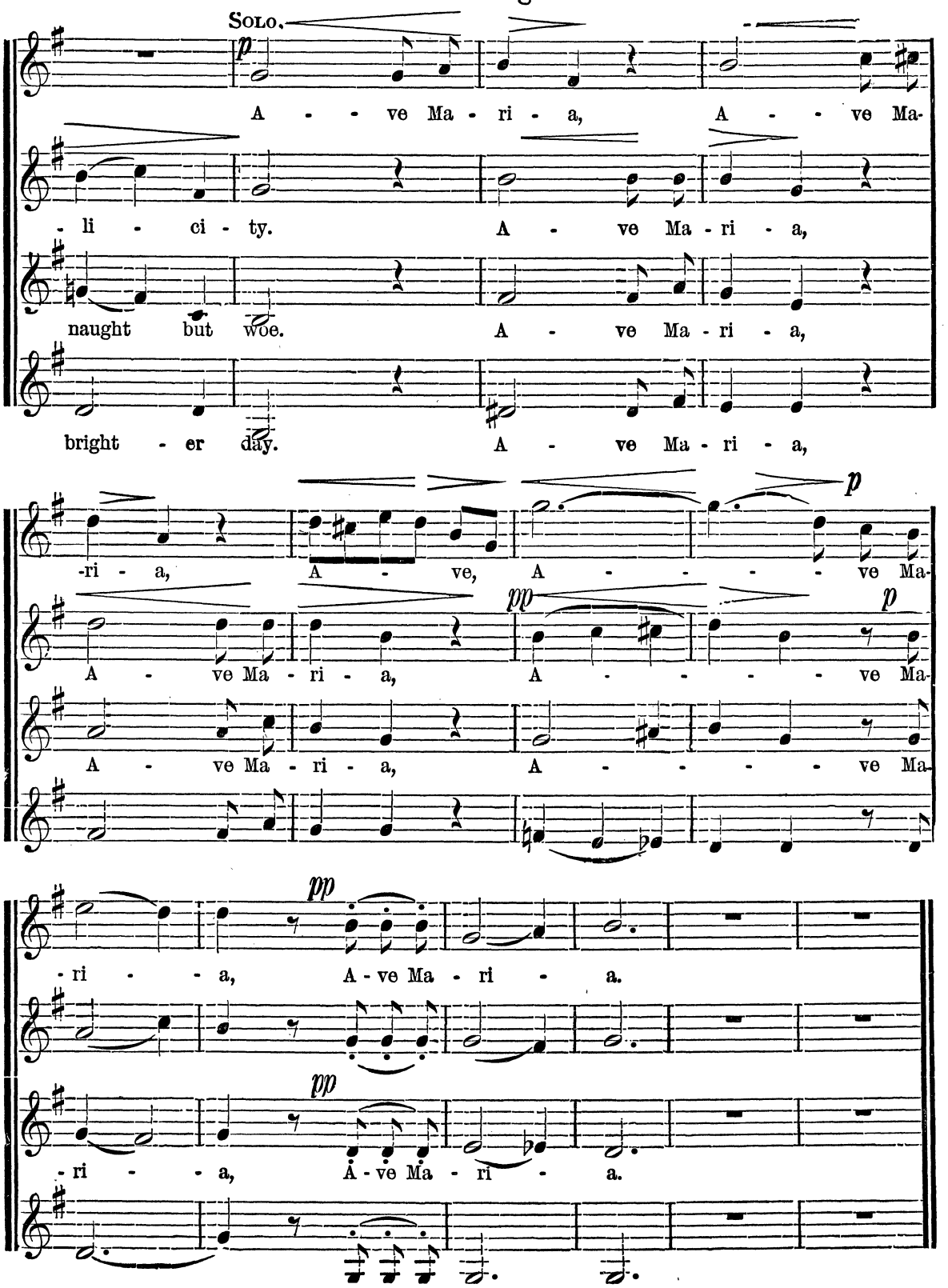
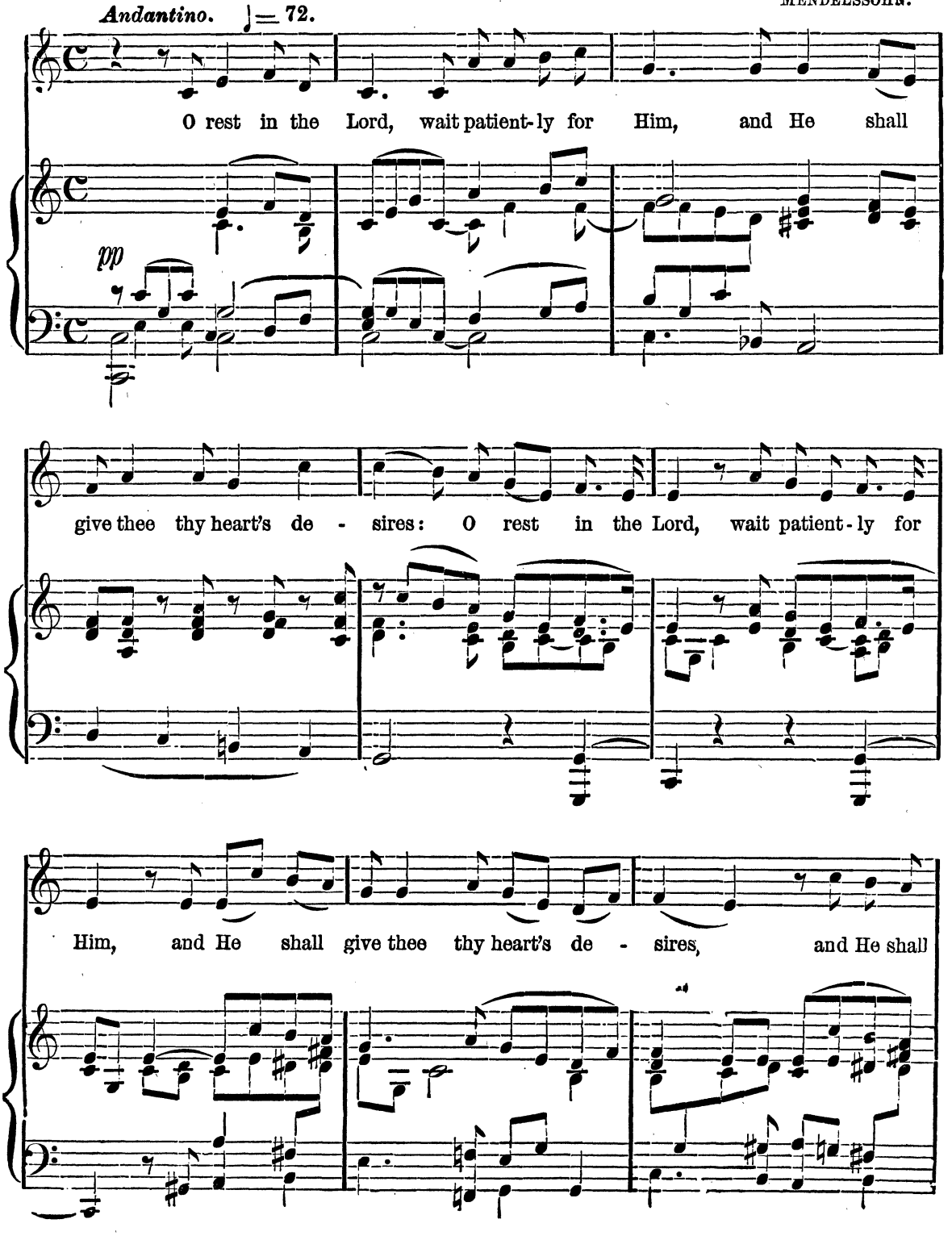


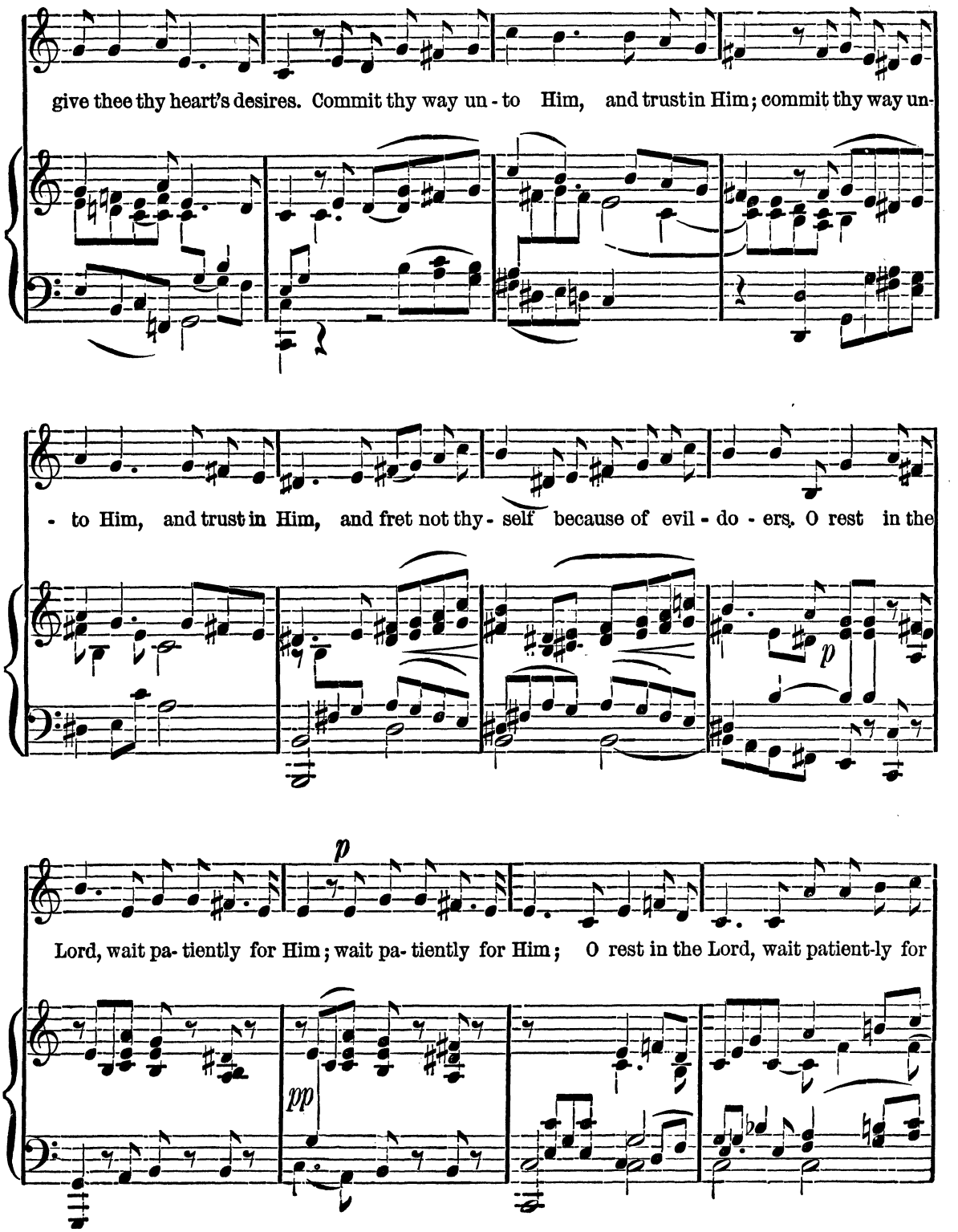
O REST IN THE LORD.

ARIA. ALTO SOLO.

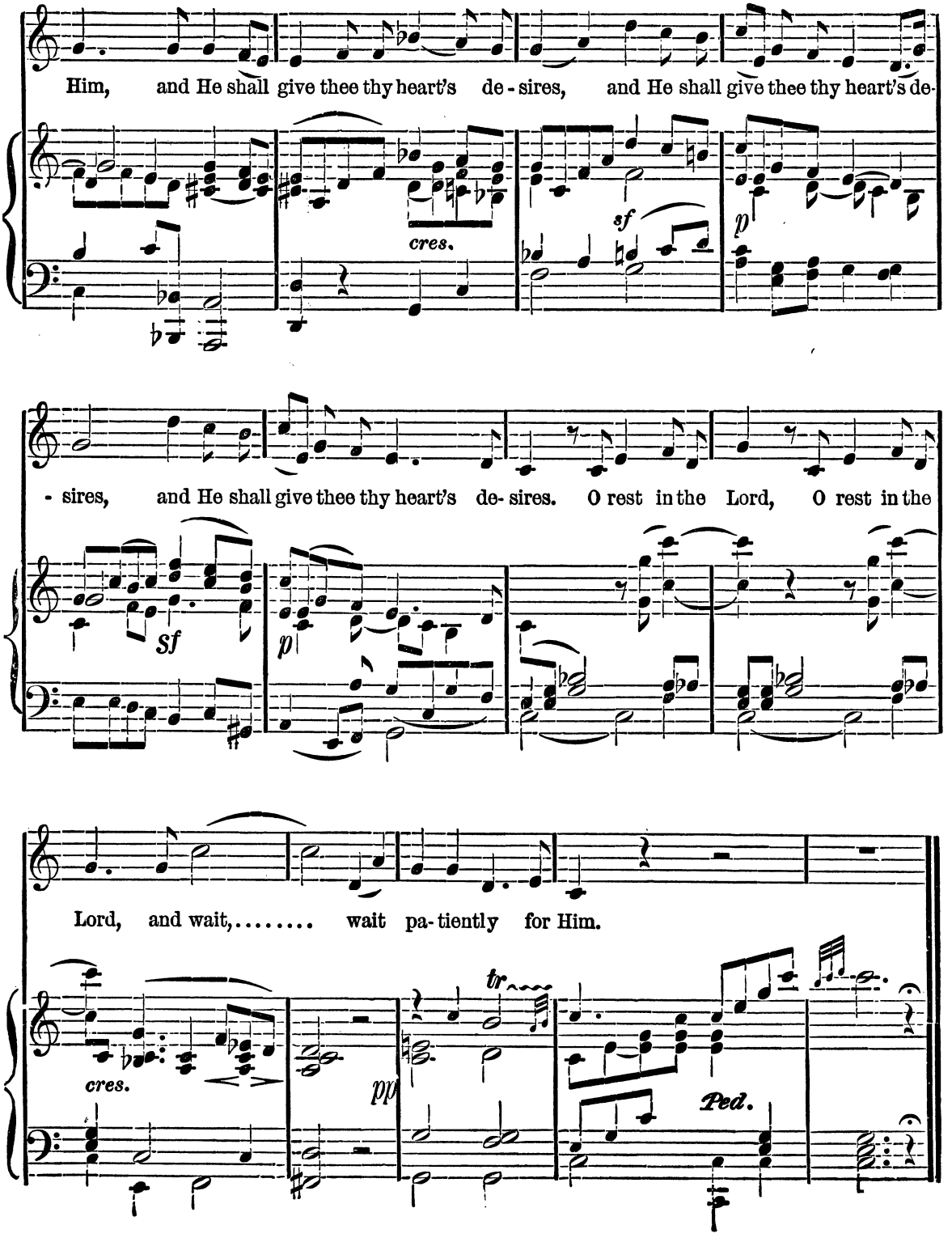
MENDELSSOHN.



O Rest in the Lord. Continued.

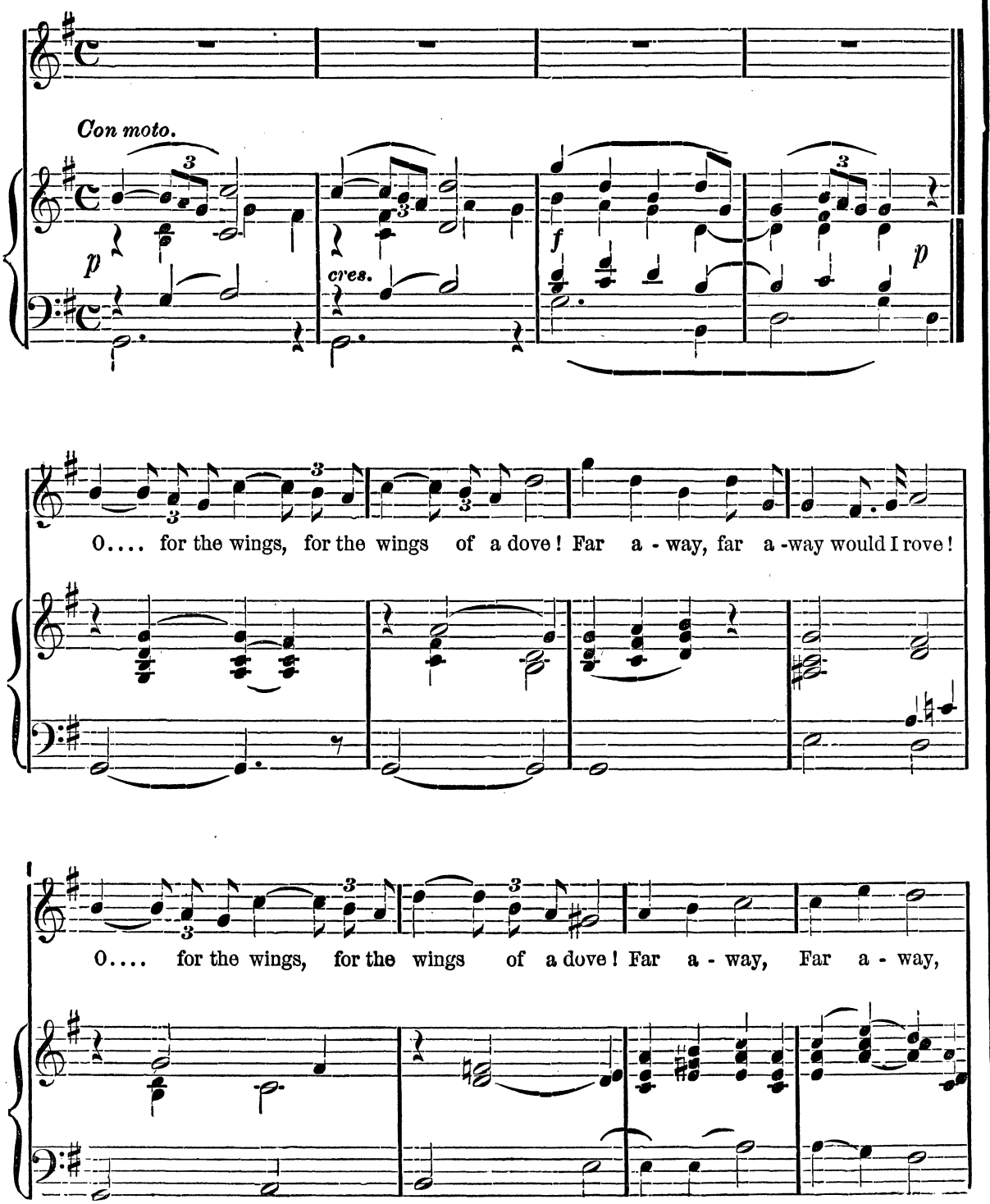


O Rest in the Lord.



O FOR THE WINGS OF A DOVE.

F. MENDELSSOHN.



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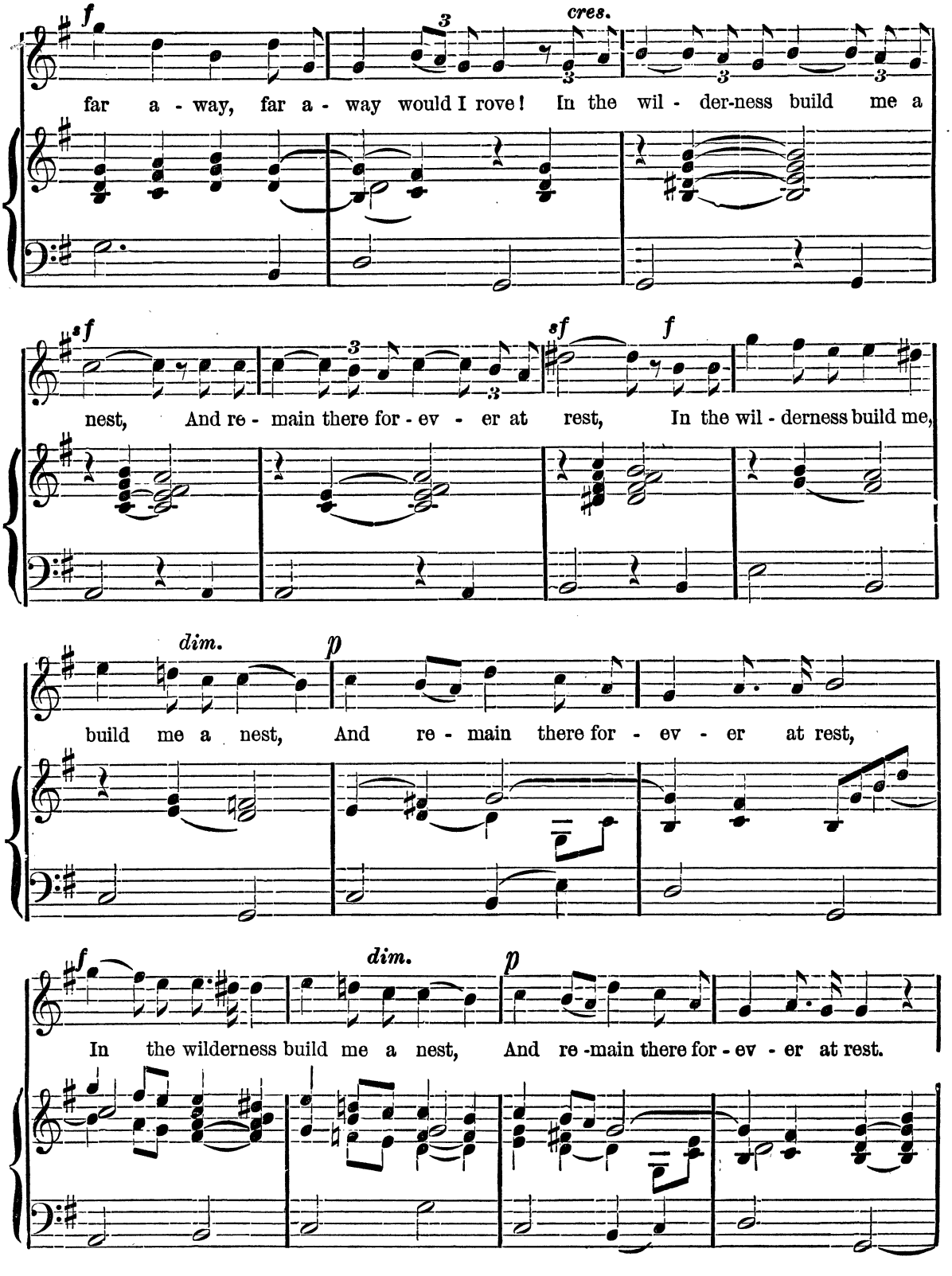

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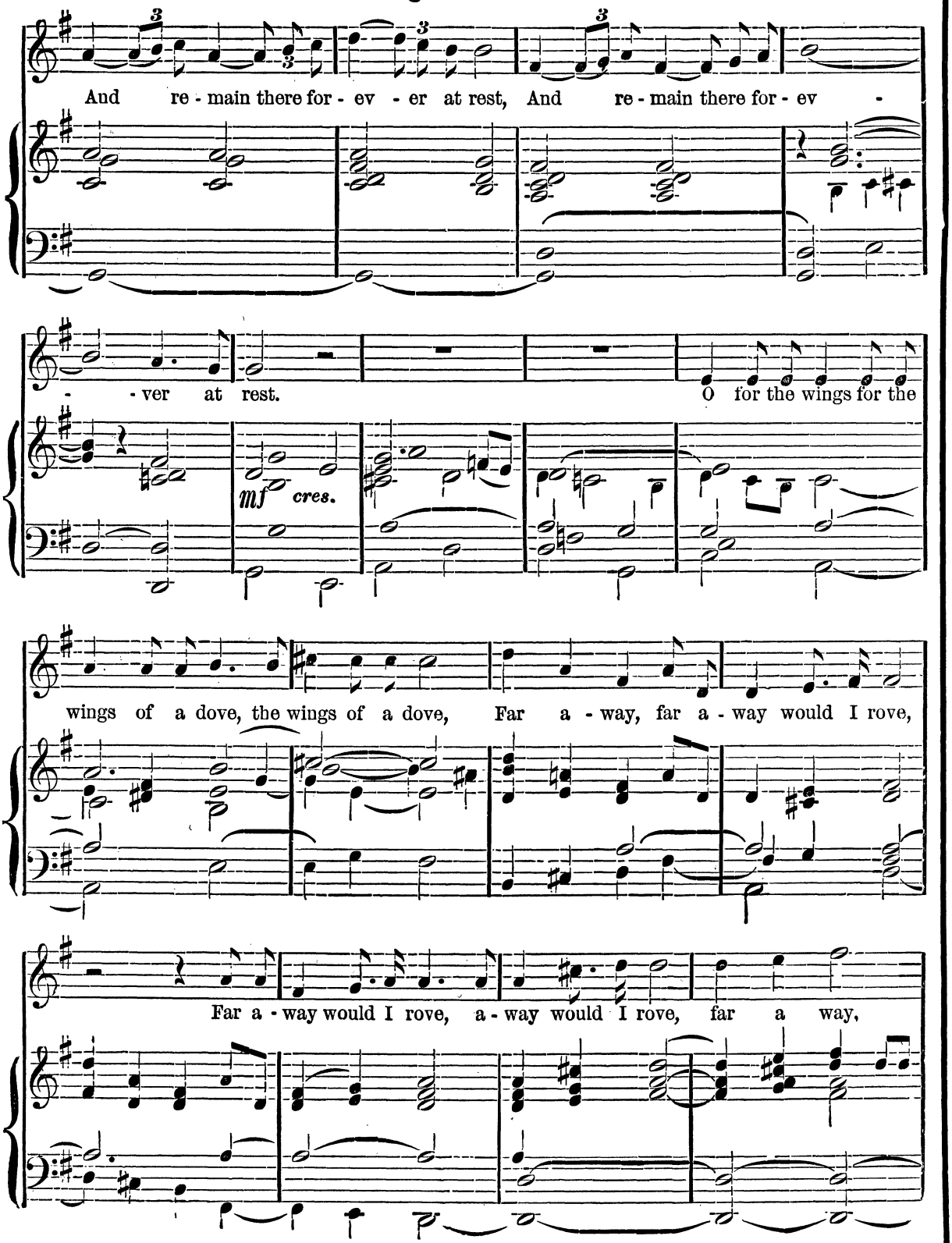

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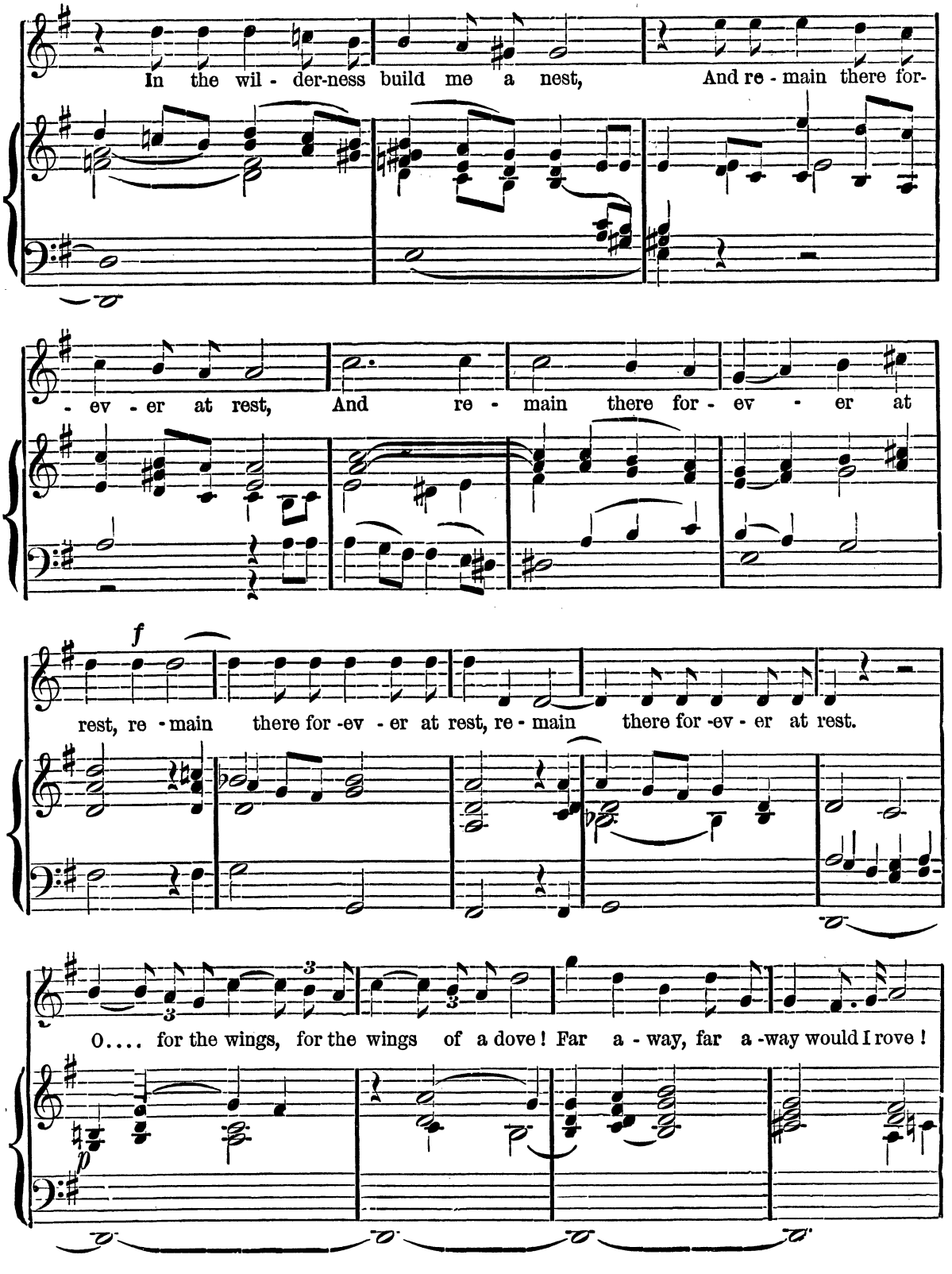

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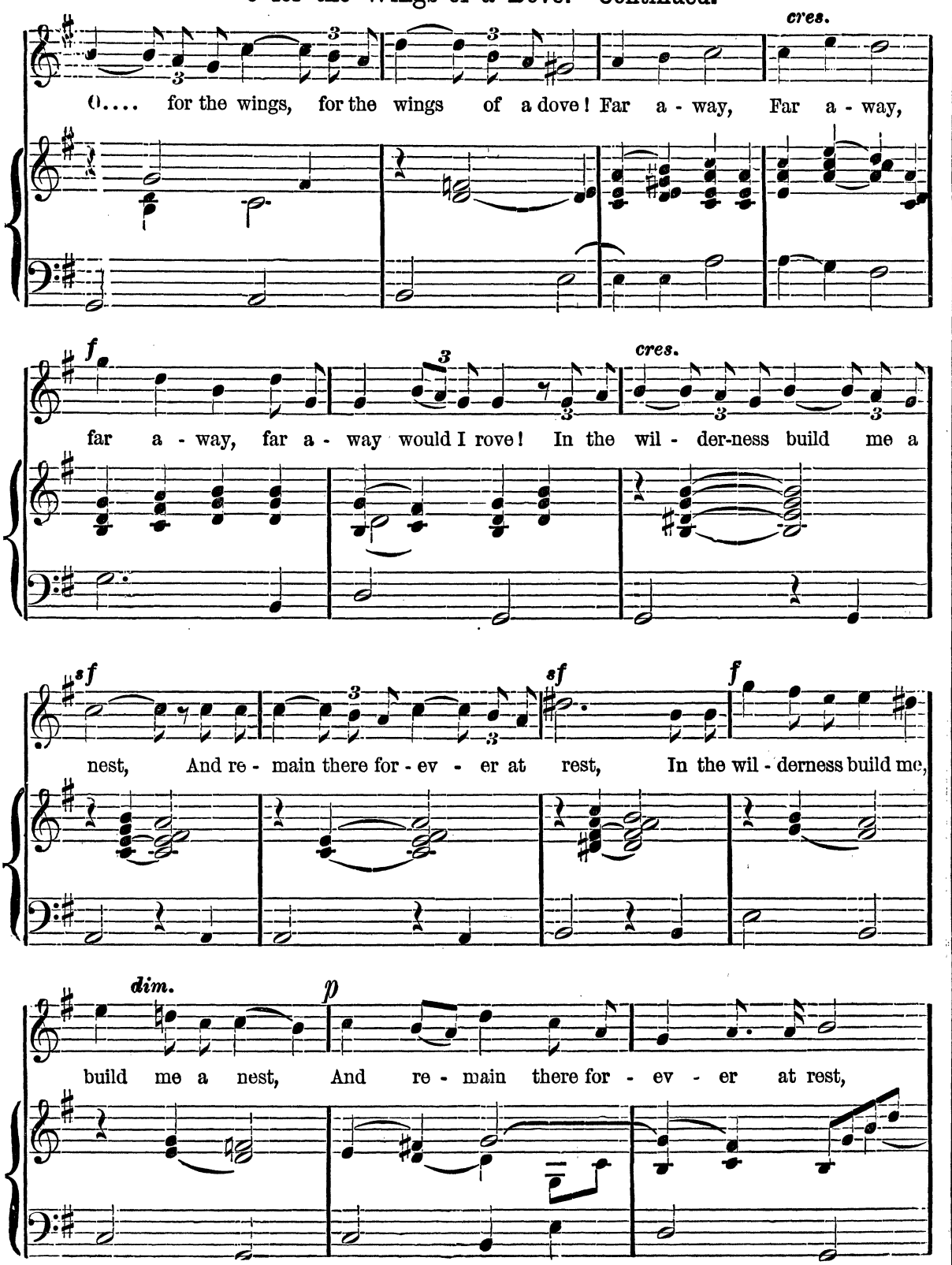

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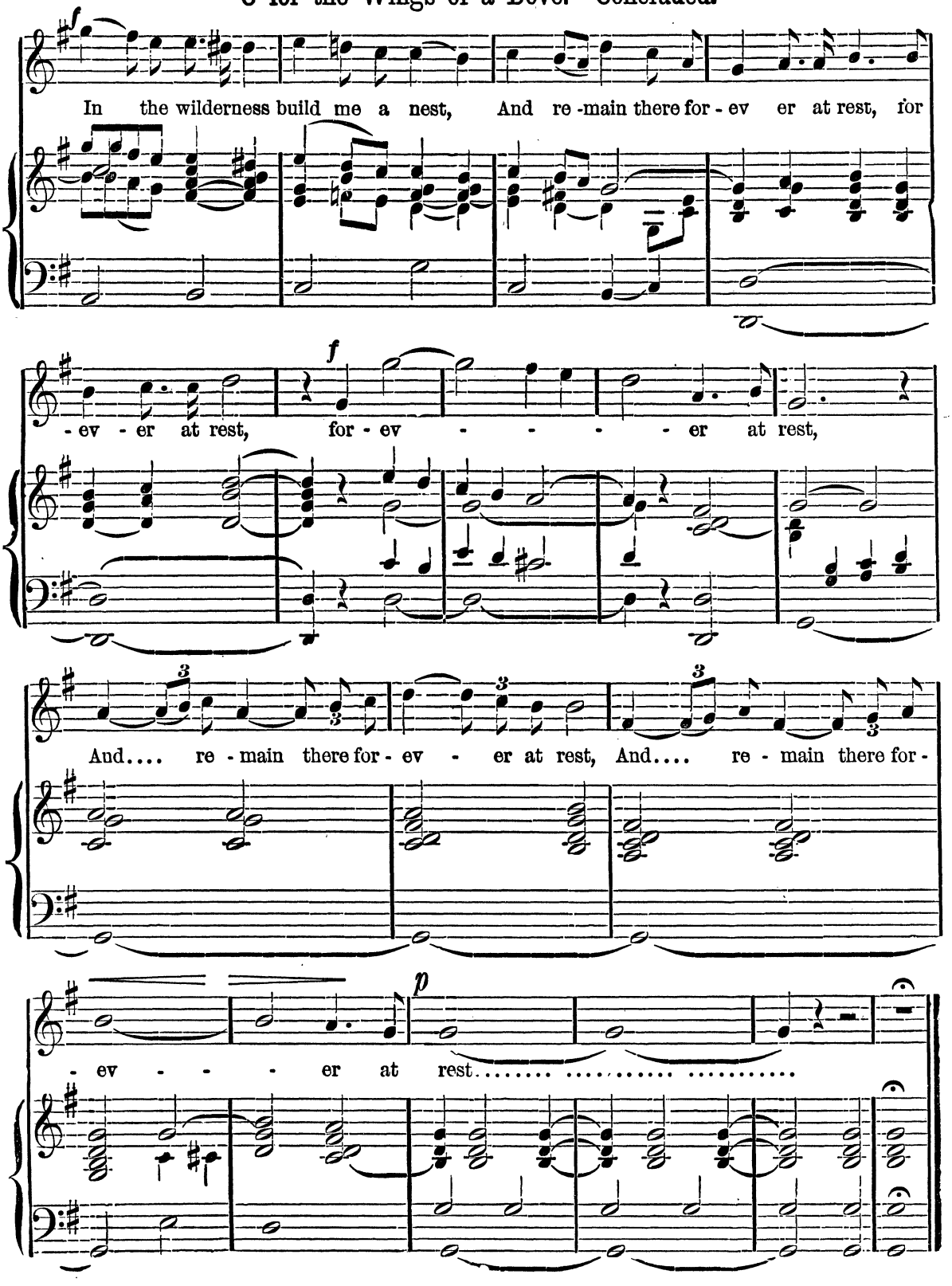

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TABLE OF MUSICAL TERMS.

Accelerando (*Accel.*). Gradaully faster.
Adagio. Slow.
Adagio Mosso. A little faster than Adagio.
Adagio Assai. Very slow.
Ad libitum, or *ad lib.* At pleasure.
Affetuoso. With pathos and tenderness.
Agitato. Agitated and rapid.
Allegro. Quick.
Allegro Moderato. Moderately quick.
Allegretto. Less quick than Allegro.
Allegretto con grazia. Lively and gracefully.
Andante. Rather slow.
Andante con molto. } A little faster than Andante.
Andante mosso. }
Animato. With animation.
Assai. Very; as, *allegro assai*, very quick.
A tempo. In time.
Barcarolle. A boat song.
Ben. Well; as *ben marcato*, well marked.
Ben marcato il canto. Mark well the melody.
Brio. Animation, spirit.
Calando. Growing slower and softer by degrees.
Calma. Calmness.
Cantabile. In a graceful style.
Canto. Air, melody.
Colla Voce, Cal canto. Follow the voice or melody.
Con. With; as, *con anima*, with animation.
Con calma. With calmness.
Con grazia. Gracefully.
Con leggerezza. With lightness and delicacy.
Con molto. In an agitated style.
Con spirito. With quickness and spirit.
Dolce. Sweetly, delicately.
Dolce e legato. Sweetly and connectedly.
Espressivo, or *con espressione*, with expression.
Etude. A study.
Forzando. A forcible accent.
Giojoso. Joyful, blithe.
Grazia. Grace, elegance.
Giusto. Justly; in exact time.
Il. The. *Il canto*, the melody.
Largo. Slow.
Larghetto. Not so slow as Largo.
Legato. In a connected manner.
Leggiero, Legerezza. Lightness and agility.
Lento. Slow.
L'istesso tempo. In the same time as the previous movement.
Lusingando. Persuasively.
Ma. But; as, *allegro ma non troppo*, quick, but not too quick.
Maestoso. Majestically.
Marcato. Marked, accented; slightly detached.
Mezza Voce. With moderate strength.
Moderato Moderately.
Molto. Very; as, *molto allegro.* very quick.
Molto sostenuto. Very sustained.
Morenda. Dying away..
Mosso. Movement, motion.
Piacere. A pleasure.
Piu. More; as, *piu allegro*, more lively.
Piu lento. More slowly.
Poco. A little; as, *poco adagio*, a little slower.
Poco piu lento. A little slower.
Poco a poco. By degrees; little by little.
Presto. Very quick.
Quasi. In the style of.
Quasi andante. In the style of an Andante.
Rallentando, Rall. Gradually slower and softer.
Rit. Ritard. } Retarding and delaying the time
Ritardando. Ritenuto. }
Roulade. A rapid series of notes.
Sempre. (*Sem.*) Always.
Smorzando. (*Smorz.*) Dying away.
Sostenuto. Sustained.
Soto. Under; as, *soto voce*, in low voice—in an undertone.
Stentando, or *Stent.* Forced, loud.
Stringendo. Accellerating the movement.
Suave. Pleasant, mild.
Suivez. Follow, pursue.
Tempo. Time, degree of movement.
Tempo primo. Original movement.
Tenuto, or *ten.* Sustained, or to hold on.
Un poco. A little.
Vigoroso. With vigor.
Vivace. With vivacity.
Vivo. Animated.